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A HISTORY OF THE WORKS OF
SIR JOSHUA REYNOLDS

P. R. A.

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No. *25*



A HISTORY OF THE WORKS

OF

SIR JOSHUA REYNOLDS

P. R. A.

BY

ALGERNON GRAVES, F.S.A.

AND

WILLIAM VINE CRONIN



DEDICATED BY GRACIOUS PERMISSION TO

HER MAJESTY THE QUEEN

VOLUME I

LONDON

PUBLISHED BY SUBSCRIPTION FOR THE PROPRIETORS BY
HENRY GRAVES AND CO., LIMITED, 6, PALL MALL

MDCCCXCIX

CHISWICK PRESS: CHARLES WHITTINGHAM AND CO.
TOOKS COURT, CHANCERY LANE, LONDON.

INTRODUCTION.

UPON the return of Sir Joshua Reynolds, then in his thirtieth year, from Italy, and acting according to the advice of Lord Edgcumbe, he established himself in London early in 1753, and took handsome apartments at No. 104, St. Martin's Lane, the fashionable artists' quarter. His first picture was that of Giuseppe Marchi, wearing a turban—an Italian boy he brought with him from Venice—richly painted somewhat in the style of Rembrandt bold in conception and novel in treatment, now in the Royal Academy. This departure from the traditions of Kneller and Lely created much artistic comment, but the new method had its effect, and at once placed Reynolds in public favour.

From St. Martin's Lane he soon removed to No. 5, Great Newport Street, where he formed an establishment, and fixed his scale of prices as given on page 789.

In 1755 Reynolds commenced keeping yearly pocket-books, in which he recorded the names of his sitters, and in July, 1759, he began ledgers, wherein he entered the payments made by his sitters under the heads "first" and "second"—the first payment made previous to, or when the portrait was commenced, the second payment on its completion.

The pocket-books end in 1789, and should comprise thirty-five, but eight are missing; the other twenty-seven are in the Royal Academy. The two ledgers are the property of Mr. Algernon Graves. These ledgers—the existence of No. 1 being not known either to Cotton or Taylor—have been of material service in the compilation of this work, and with extracts made from the catalogues of the British Institution, Royal Academy, Grosvenor, and other exhibitions of Deceased Masters, as well as from information from numerous private sources, have supplied, it may be said, the missing links of the lost pocket-books.

When commencing the arrangement of the materials then in hand, our anticipation was that the pictures would number about 2,600; but as the manuscript progressed, the necessity became obvious of obtaining permission to visit the principal collections in England and Ireland, and to seek information in all quarters where it was likely to be obtained.

Accordingly, Mr. Algernon Graves devoted himself to this purpose, and the prompt responses to his applications were significant of the wide and abiding interest taken in all that relates to this great artist. The gratifying outcome has been the discovery of numerous replicas and unexhibited portraits of the highest quality; of various pictures that are actually from the brush of Reynolds, although attributed to other painters; highly interesting incidents connected with his art; and the opportunity of correcting

traditions and throwing a new light, in numerous instances, upon family portraiture that is of much value to the possessors.

Through these advantages, as well as owing to wider research, the number of subjects has been augmented to nearly 4,000.

The illustrative section was also taken up by Mr. Graves, for which his early training under his father, when adding to the fine series of mezzotints after Sir Joshua, produced by S. W. Reynolds, specially fitted him, and he selected in the course of his visits—with the generous sanction of the owners—many examples of the highest excellence, from which illustrations have been taken, that bring the number in these volumes up to one hundred.

Further, much important information was acquired by Mr. Graves, particularly in Ireland, relative to the earlier portion of the work, that, instead of being placed in an Addenda, has been introduced by means of reprinting some two hundred and eighty-eight pages.

These reprints have largely increased the expense of publication; nevertheless, it was unhesitatingly incurred by the publishers in order to ensure entire completeness of their work. They can, therefore, confidently affirm that their obligations to the subscribers are *more than* fulfilled, and they have the gratification of placing in their hands an enduring standard authority on the art of the renowned master in the "History of the Works of Sir Joshua Reynolds."

A great deal of interesting matter, that was outside the scope of the work as originally projected, still remains on hand, and is daily accumulating. This will form a fourth volume to be published later on, which will include an Addenda; a copious index of all owners past and present; a list of collections visited and names of gentlemen with whom the compilers have been in correspondence; a paper giving the result of comparing the extracts in Leslie and Taylor's "Life of Reynolds" with the original pocket-books in the Royal Academy; complete reproductions of the following sale catalogues: Sir Joshua's collection of pictures and drawings by the Old Masters; the sale at Greenwood's of his own works, and the 1821 sale at Christie's of Lady Thomond's collection; as well as many more illustrations of hitherto unengraved pictures; making special acknowledgment of the very valuable information received from Sir Robert Edgcumbe (great-grandson of Sir Joshua's eldest sister, Mary), who will contribute an original article on Sir Joshua; from Mr. Lionel Cust, Director of the National Portrait Gallery, London, and from Mr. W. G. Strickland, of the National Gallery, Ireland.

The compilers, upon the publication of this final volume, can then rest from their long and arduous labours with the feeling of satisfaction that they have done their utmost to ensure the success of this much-needed work.

ALGERNON GRAVES.

WILLIAM VINE CRONIN.

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A HISTORY OF THE WORKS OF SIR JOSHUA REYNOLDS, P.R.A.



ABERGAVENNY, George, 15th Baron and 1st Earl.

Born 1727. Died 1785.

Sat in 1757.

ABERGAVENNY, Lady and Child.

Henrietta, daughter of Thomas Pelham, of Stansmere, Co. Sussex, and sister of Thomas, 1st Earl of Chichester ; married, in 1753, George, 15th Baron and 1st Earl of Abergavenny.

Sat in 1757.

ABERGAVENNY, Henry, 2nd Earl.

Canvas 29½ × 24½ in.

Born 1755 ; married, 1781, Mary, only child of John Robinson, of Wyke House, Co. Middlesex, many years Secretary of the Treasury. Died 1843.

In a blue coat and red waistcoat.

Sat in 1761 as Master the Hon. Henry Neville. Paid for in 1761, £10 10s.

EXHIBITED.

Royal Academy, 1873, No. 6, by Earl of Abergavenny. Described :
"Henry, Earl of Abergavenny, as a boy."

ABINGDON, Willoughby, 4th Earl of.

Whole length, canvas 77 × 57 in.

Born 1740, died 1799.

Sat in 1761-70.

The picture, which is unfinished, belongs to the Earl of Abingdon at Wytham Abbey, Oxford.

ABINGDON, Willoughby, 4th Earl of.

In a blue coat with white waistcoat and stockings, holding a hat in his hand. Landscape background.

June 9, 1761, Lord Abingdon, £42. Dec. 1768, Lord Abingdon, £50. June 7, 1769, £52 10s. Frame paid.

This picture, according to Mrs. Bertie, of Weston Manor, Bicester, was accidentally destroyed in the lifetime of Lady Georgina Bertie, who died in 1838.

ABINGTON, Mrs. In the character of "The Comic Muse."

Whole length, canvas 93 × 58 in.

Frances—who called herself Barton—born in 1731 or 1738, was said to have been the daughter of a soldier in the Guards, to have begun life as an errand girl, as a milliner's assistant, and as a flower-seller in St. James's Park. She appeared in the Haymarket as "Miranda" in the "Busy-Body" in 1755, but failed to impress the audience. Soon after married Mr. Abington, her music-master, with whom she did not live long. Her first success was in Dublin as "Kitty" in "High Life below Stairs:" this evoked a *furore* of admiration for the saucy actress, and her very cap became fashionable as the "Abington Cap" in every shop-window and on every fashionable head. She returned to London, 1765, took service with Garrick, whom she plagued most unmercifully. Northcote said that she offended Goldsmith by, at the last moment, refusing to take the part which he had written specially for her in "She Stoops to Conquer;" therefore on the first night the character was performed by another actress, to Goldsmith's great mortification. Her chief characters were "Lady Teazle" in "The School for Scandal," "Miss Prue" in "Love for Love," "Roxalana" in the "Sultan," the "Comic Muse" in "The Jubilee," "Widow Belmore" in "The Way to Keep Him," "Beatrice"

in "Much Ado about Nothing," and "Charlotte" in "The Hypocrite." In 1786 she performed the part of "Scrub" in "The Beaux' Stratagem" for her benefit, an attempt to draw money, but her friends regretted that she should have so misapplied her abilities. Her last public appearance was for the benefit of Mr. Pope, in 1799, as "Lady Racket" in "Three Weeks after Marriage," and finally at Brandenburgh House, the Margravine of Anspach's private theatre, when she represented "Lady Fanciful." She died in 1815.

"Of all the theatrical ungovernable ladies under Mr. Garrick's management, Mrs. Abington, with her capriciousness, inconstancy, injustice, and unkindness, perplexed him most. She was not unlike the miller's mare, for ever looking for a white stone to shy at. And though no one has charged her with malignant mischief, she was never more delighted than when in a state of hostility, often arising from most trivial circumstances, discovered in the mazes of her own ingenious construction. Mrs. Abington, in order to keep up her card parties, of which she was very fond, and which were attended by many ladies of the highest rank, absented herself from her abode to live *incog*. For this purpose she generally took a small lodging in one of the passages leading from Stafford Row, Pimlico, where plants are so placed at the windows as nearly to shut out the light ; at all events, to render the apartments impervious to the inquisitive eye of such characters as Liston, represented in 'Paul Pry.' Now and then she would take the small house at the end of Mount Street, and there live with her servant in the kitchen till it was time to reappear, and then some of her friends would compliment her on the effects of her summer's excursion."—JOHN THOMAS SMITH, *A Book for a Rainy Day*, pp. 199, 200.

"Capricious and wilful as she was, she seems to have been a special favourite with Reynolds. He painted her *con amore*, and always brought a strong muster of the Club to her benefits. He has never expressed sly archness better than in her sidelong face, as the Comic Muse ; and for hoydenish simplicity, the Saltram portrait of her, as Miss Prue, with her arms leaning on the back of her chair, and her thumb at her lips, is a masterpiece. Any other painter than Reynolds would have been in danger of falling into coarseness or ungracefulness in treating the subject. He has managed to keep face and figure most attractive, with all their school-girl wilfulness and *gaucherie*. It is one of his most exquisite pictures for colour, and is happily in perfect preservation."—LESLIE AND TAYLOR, *Life of Sir Joshua*, vol. i., pp. 226-227.

Whole length, as the "Comic Muse," in a white flowered dress ; head inclined, right hand by her side, holding a mask ; left arm resting on the pedestal of a statue of the "Comic Muse ;" trees and landscape.

Sat in 1764-65.

Purchased from the artist by John, 3rd Duke of Dorset, and probably paid for as follows : 1764, August 16, Mrs. Abington, £52 10s., and 1765, April 4, Mrs. Abington, £52 10s., being paid for by the Duke, but entered in her name.

EXHIBITED.

British Institution, 1817, No. 151, by the Duchess of Dorset (widow of the 3rd Duke).

British Institution, 1846, No. 35, by Earl Amherst.

National Portrait Exhibition, 1867, No. 604, by the Countess of Delawarr.

Royal Academy, 1873, No. 3, by Lord Buckhurst.

The picture was sold privately to the late Baron Ferdinand de Rothschild, and hangs at Waddesdon Manor.

ENGRAVED.

J. Watson, 1769, $24\frac{1}{4} \times 15$ in. Afterwards a smaller plate by him, $12\frac{1}{8} \times 9\frac{7}{8}$ in.

S. W. Reynolds (S. Cousins, R.A.), $6\frac{1}{4} \times 4$ in.

J. Williamson. An etching, oval, stipple.

First State by J. Watson, from Buccleuch Collection, sold at Christie's in 1887 for £68 5s., and March 8, 1899, for £173.

ABINGTON, Mrs., as "Miss Prue" in "Love for Love."

Half length, canvas 30×27 in.

Seated, with a dog, and leaning on the back of her chair with her hand to her lips.

Horace Walpole commended it as being "easy and very like."

Sat in 1766-68. Exhibited in the Royal Academy, 1771, No. 131. Probably paid for as follows: 1765, March 5, Mrs. Abington, £20; and 1768, Mrs. Abington, £18 7s. 6d.

EXHIBITED.

British Institution, 1813, No. 103, First Catalogue, by Lord Boringdon.

National Portrait Exhibition, 1867, No. 601, } by the Earl of Morley.

Royal Academy, 1876, No. 31,

Grosvenor, 1884, No. 7, by Sir Charles Mills, Bart.

The picture was sold privately to Sir Charles Mills, Bart., afterwards Lord Hillingdon.

ENGRAVED.

S. W. Reynolds (S. Cousins, R.A.), 1822, $4\frac{7}{8} \times 4$ in.

R. B. Parkes, 1875, $17\frac{1}{4} \times 14$ in.

ABINGTON, Mrs.

Half length, canvas $28\frac{1}{2} \times 24$ in.

Seated to left, three-quarters profile to right; powdered hair; white satin cardinal; right arm resting on a table; sky background.

Sat in 1771-2-3, and probably paid for as follows: 1766, Mrs. Abington, £20; and 1771, April 12, Mrs. Abington, £18 7s. 6d.

EXHIBITED.

Royal Academy, 1883, No. 265, by Lord Carrington.

ENGRAVED.

E. Judkins, 1772, $13 \times 10\frac{1}{8}$ in.

Hopwood, 1815, $3 \times 2\frac{1}{2}$ in.

Unknown, $6\frac{1}{4} \times 5$ in.

First State by Judkins from the Buccleuch Collection sold at Christie's in 1887 for £23.

The picture was sold by Earl Carrington in 1892 to Charles John Wertheimer.

ABINGTON, Mrs., as "Roxalana" in "The Sultan."

Half length, canvas $29 \times 24\frac{1}{4}$ in.

The face and part of the figure appearing from behind a curtain, which she is pulling aside with her right hand.

Sat in 1781 and 1782. Exhibited in the Royal Academy, 1784. "Very arch."—W.

Morning Herald of 1783: "The President has not contributed with his usual liberality to the value of the present exhibition. He has even withheld from the collection a very interesting portrait of Mrs. Abington in the character of the slave in 'The Sultan.'"

Public Advertiser, May 1, 1784: "Mrs. Abington's portrait—her time of life, her finances, and all other circumstances taken into account—may be considered as God's revenge against vanity; as a characteristic portrait it is a very fine one."

Morning Chronicle, April 27, 1784: "The portrait of Mrs. Abington is wonderfully happy in respect to resemblance and character."

Morning Herald: "No. 14. A striking representation of Mrs. Abington in the character of the English slave in 'The Sultan;' she is described in the act of drawing the curtain when she surprises the sultan in his retirement."

EXHIBITED.

Royal Academy, 1886, No. 33, by the Earl of Fife.

ENGRAVED.

J. K. Sherwin, 1791, $8\frac{3}{4} \times 7\frac{1}{4}$ in. First State of this print from the Buccleuch Collection sold at Christie's in 1887 for £21.

S. W. Reynolds, $4 \times 3\frac{3}{8}$ in.

This picture is now being engraved a large size by Thomas G. Appleton for Henry Graves and Co., Ltd.

"Sir Joshua presented her with his picture of her in 'Roxalana,' and she had great difficulty in recovering it from the hands of Sherwin, the engraver."—SMITH, *A Book for a Rainy Day*, p. 205.

The picture was given by Mrs. Abington to James, Earl of Fife, who was a great friend of Sir Joshua Reynolds, and was present at his funeral. It now belongs to the Duke of Fife, and hangs in Portman Square.

Y ABINGTON, Mrs., as "Lady Teazle" in the "School for Scandal."

The picture was purchased from Colonel Leathes, of Herringfleet Hall, Norfolk, by Messrs. Dowdeswell and Dowdeswell, and sold by them to Max Michaelis.

EXHIBITED.

Leeds, 1868, No. 1274, by Major M. H. Leathes.

ABINGTON, Mrs., as "Danaë."

Oblong, canvas 21½ × 17½ in.

Semi-nude, reclining on a couch in a blue skirt ; a head of a cupid on the other side of the couch.

This picture was sold at Christie's at Caleb Whitefoord's sale, May 4th, 1810, Lot 2, and described as a sketch of Kitty Fisher as Danaë. It was bought by Symmons for £2 2s., and again sold at Christie's at Anthony's sale, February 4th, 1871, Lot 169, as "Mrs. Abington as Venus and Cupid ;" it was bought by Grindley for £14. It belonged in 1872 to Mr. J. C. Robinson (now Sir Charles), and was presented by him to the Empress Frederick.

EXHIBITED.

Grosvenor, 1884, No. 110, as Kitty Fisher as Danaë, from Caleb Whitefoord's Collection, a sketch, by J. C. Robinson.

The following portraits of Mrs. Abington have been described as by Sir Joshua Reynolds when sold at Christie's :

1808, February 13	Lot 77	Woodburn Sale	Mrs. Abington	£3 3 0	Spackman.
1825, April 20	Lot 35	Mitsted Sale	„ „ with a mask	£16 5 6	Dyson.
1885, April 29	Lot 147	Cheney Sale	„ „	£2 0 0	Gilbert.

ACLAND, Sir Thomas, Bart.

Head size, canvas 30 × 25 in.

Seventh Baronet, died 1785 ; married Elizabeth, heiress of Thomas Dyke, Esq., of Tetton, Somersetshire.

Profile.

Sat in 1766. Paid for, May 12, 1766, Sir Thomas Ackland, £40.

ENGRAVED.

S. W. Reynolds, 4 × 3⅓ in.

ACLAND, Sir Thomas, Bart.

Three-quarter length, canvas 49½ × 39½ in. Dated 1767.

Seated to right, in hunting costume, whip in right hand, the left laid on the head of a dog ; landscape background.

Sat in 1767, 1768, 1772. Paid for, February 6, 1767, Sir Thos. Ackland, £70.

EXHIBITED.

National Portrait Exhibition, 1868, No. 848, } by Sir Thomas Acland,
Royal Academy, 1882, No. 246, } Bart, M.P.

ENGRAVED.

S. W. Reynolds (S. Cousins, R.A.), 5⅙ × 4 in.

The picture belongs to Sir Thomas Dyke Acland, Bart., at Killerton, near Exeter.

ACLAND, Sir Thomas, Bart.

Three-quarter length, canvas $49\frac{1}{2} \times 39\frac{1}{2}$ in.

Seated in a landscape, looking to the right; caressing a dog with his left hand, a whip in his right; riding dress.

Paid for 1768, April 26, Sir Thomas Acland, £30, and presented by him to John Parker, Esq., M.P., afterwards Lord Boringdon.

EXHIBITED.

Grosvenor, 1884, No. 133, by the Earl of Morley.

ACLAND, Colonel John Dyke.

Three-quarter length, canvas 50×40 in.

Eldest son of Sir Thomas Acland, Bart., and Elizabeth, only daughter of Thomas Dyke, of Tetton, Major of the 20th Regiment of Foot, Colonel of the 1st Battalion of the Devonshire Militia, and M.P. for Callington. He was taken prisoner in the expedition to Canada in 1776. Died 1778.

Standing, looking to right, leaning on a pedestal under a tree; red dress.

Sat in 1768-69, and 1771. Paid for, no date, Mr. Acland, £73 10s.

EXHIBITED.

National Portrait, 1868, No. 844, by Sir T. Dyke Acland, Bart.

Royal Academy, 1882, No. 43, by Sir T. Dyke Acland, Bart.

ENGRAVED.

S. W. Reynolds (S. Cousins, R.A.), $5\frac{1}{8} \times 4$ in.

ACLAND, Colonel, and Lord Sydney.

Whole length, canvas 93×71 in.

Colonel Acland (see above); Thomas Townsend, created Baron Sydney 1783 and Viscount Sydney 1789. Died 1800.

Shooting red deer. Life-size figures under some overhanging trees, both to right; one has drawn the arrow to the head, the other beginning to do so; the foremost in green coat edged with gold, and breeches of the same colour, has a scarf round his waist; the other is in a red dress; behind them on the ground are a stag, a heron, and two partridges; landscape in the distance.

Archers sat in 1769. Exhibited Royal Academy, 1770. June, 1779, Colonel Acland for his and Lord Sydney's picture, £300.

EXHIBITED.

British Institution, 1813, No. 59, and 1851, No. 116, by the Earl of Carnarvon.

Suffolk Street, 1834, No. 43, by the Earl of Carnarvon.

Royal Academy, 1881, No. 181, by the Earl of Carnarvon.

ENGRAVED.

James Scott, 1865, $7\frac{1}{4} \times 5\frac{1}{2}$ in.

These gentlemen when thus painted were close friends. They had made the grand tour together, and wished to have their intimacy recorded by being thus painted on one canvas. Alas for mortal friendships! They quarrelled before the picture was well finished, and each declined taking it home. According to the entry of the payment, the picture was paid for out of the estate of Colonel Dyke Acland, who died in 1778, leaving a son, John, who became 8th Bart., at whose decease, in 1785, his sister, Elizabeth Kitty, became heir to a portion of the estate. She married in 1796, Henry George, 2nd Earl of Carnarvon, and through this connection the picture came into his possession.

ACLAND, Lady Harriet.

Three-quarter length, canvas 50 × 40 in.

Christiana Caroline Henrietta, daughter of Stephen, 1st Earl of Ilchester. Married Colonel John Dyke Acland in 1770. Born 1750; died 1815.

Seated to left; low white dress and gold embroidered dress; dated, in front, "1771."

This lady accompanied her husband in the expedition to Canada in 1776, and shared with him the hardships of the campaign, as well as his captivity when severely wounded and made prisoner. She went in an open boat with a flag of truce to join her husband, and was kept in the harbour all night in the cold.

Sat in 1771-72. No date, Lady Harriot Acland, £73 10s.

EXHIBITED.

National Portrait, 1868, No. 865, by Sir T. Dyke Acland, Bart.

Royal Academy, 1882, No. 40, by Sir T. Dyke Acland, Bart.

ENGRAVED.

S. W. Reynolds, 1820 (S. Cousins, R.A.), 5 × 4 in.

Second Payment

	Mrs Angustin - paid	100
	Mr Ackland	73 10
	Lady Harriot Ackland	73 10
	Mr Ambler painted about the year 1760. & paid by Mr. Chambers.	21 0
Sep 1775	Bishop of St Asaph	36 15
April 1777	Coll. Ackland for this and Lady's day	300
June 1779	Lord Anyford for a sleeping Boy	52 10
Jan 1782	Lady Aylford	105
March 1782	Lord Aylford for Lady Francis Finch	105
June 1782	Lord Aylford	105
June 1782	Mrs Angusson for his two children	200
June 1783	Lord Advocate for his wife	52 10
Oct 1783	Lord Ashburton for his wife	105
Sep 1784	Lord Almon	52 10
Dec 1786	For Lady St Asaph & Co	157 10
June 24 1788	Sir J. Arbuthnot	78 15
July 30 1788	Dr. Ash for the Hospital at Birmingham	105
Jan 1789		
March 1791		



Tom Taylor says : "The child whom he had painted at seven, standing at the knee of her mother, was now his sitter (1772) as Lady Harriet Acland, wife of a Devonshire gentleman, an old acquaintance of Sir Joshua's, and an officer of promise." There is a mistake here, as the mother of the child was sister-in-law of Lady H. Acland, and the group was painted in 1779.

ACLAND, Mr.

Probably a portrait of Arthur Acland, brother of Sir Thomas.

Sat in January, 1769. Paid for, 1769, Mr. Ackland, £36 15s. Frame paid.

ACLAND, Mrs.

This is probably a portrait of Elizabeth, daughter of William Oxenham, Esq., wife of the above.

Sat in April, 1764. Paid for, April 13, 1764, Mrs. Ackland, £13 2s. 6d.; January 20, 1767, Mrs. Ackland, £13 2s. 6d.

ADAIR, Lady Caroline. *See* LADY CAROLINE KEPPEL, page 546.

ADAM, Mr., Architect.

Probably Robert, born 1728; died 1792. The most celebrated of the four brothers Adam, who erected the buildings known as the Adelphi.

Walpole, on his return from the Academy dinner in 1775, writes to Sir Horace Mann as follows : "We have almost a statuary or two, and very good architects; but as Vanbrugh dealt in quarries, and Kent in lumber, Adam, our most admired, is all gingerbread, filigraine, and face painting."—TOM TAYLOR, vol. ii., p. 125.

"Mrs. Montagu still kept the throne, however, reinforcing her failing powers by the increased splendour of her new palace in Portman Square, which Adam built for her."—TOM TAYLOR, vol. ii., p. 487.

Sat in May, 1772.

ADAMS, Mrs.

Sat in April, 1764. Paid for, 1763, Mrs. Adams, £52 10s. Frame, 4 guineas.

ADAMS, Miss.

Sat in April, 1764.

AILESBUURY, Earl of. *See* LORD BRUCE, page 116.

AINSLIE, Sir Philip.

Whole length, canvas.

Was a sub-lieutenant in the second troop of Horse Grenadier Guards, commanded by the Earl of Harrington, March 23, 1754; captain, February 7, 1759; lieut.-col., September 4, 1775; aide-de-camp to Marquess Townshend

from 1756 to 1763, and was present at the battle of Minden, August, 1769; retired from the service in 1786; knighted February 25, 1778; married, in 1772, the Hon. Eliza Gray, fifth daughter of the 12th Baron Gray. She died August 24, 1787, and Sir Philip, May 19, 1804.

In the uniform of the Horse Grenadier Guards, with his black charger, "Dragon," which it is said no one could ride but himself, and a black boy.

Painted in 1763.

ENGRAVED.

James Scott, 1876, $7\frac{7}{8} \times 5$ in.

The picture was purchased by the late Lord Moray from one of the Ainslie family about 1880, and hangs at Darnaway Castle, Forres, Elginshire. A very good copy, by Sir Henry Raeburn, R.A., from which the engraving was made, belonged in 1876 to Colonel Ainslie, who, on his death in 1889, left it to his sister, Lady Gray of Gray, the present owner.

AISLABIE, Mrs.

Sat in April, 1760. Paid for, 1759, Mrs. Ayselby for two pictures, £21; May 19, 1760, Mrs. Ayselby for two pictures, £21.

ALBEMARLE, George, 3rd Earl, K.G.

Three-quarter length, canvas $49\frac{1}{2} \times 39$ in.

Born April 8, 1724; general in the army; aide-de-camp to the Duke of Cumberland at Fontenoy in 1745, and was commander-in-chief at the reduction of Havannah. He married, April 20, 1770, Anne, daughter of Sir John Miller, Bart., and died October 13, 1772.

In armour; blue cloak over left shoulder, with the Order of the Garter; right hand resting on a baton. Background, curtain and landscape.

Sat in December, 1765, and January, 1766. Paid for, August 16, 1764, Lord Albermarle, £36 15s.; December 2, 1766, Lord Albermarle, £36 15s. (amount not carried into the paid column). Paid, December 13, 1773, Lord Albemarle, £36 15s., "by the executor of Lord Alb."

EXHIBITED.

Grosvenor, 1884, No. 54, by the Earl of Albemarle.

The picture belongs to the Earl of Albemarle.

ALBEMARLE, George, 3rd Earl, K.G.

Half length.

In uniform, looking to the right; cocked hat under left arm, sash over right shoulder; white neckcloth and gorget.

Paid for before 1759, Lord Albermarle, £25 4s.

ENGRAVED.

Edward Fisher, 1762, $12\frac{3}{8} \times 10$ in.

Charles Spooner, 1762, $12\frac{1}{4} \times 9\frac{7}{8}$ in.

J. Hall (oval), $3\frac{1}{4} \times 2\frac{3}{4}$ in.

A. Walker (reverse), $3\frac{1}{4} \times 2\frac{3}{4}$ in.

Aliamet (oval in border), $6\frac{1}{4} \times 4\frac{1}{8}$ in.

Unknown, $5\frac{1}{8} \times 4\frac{3}{8}$ in.

S. W. Reynolds, $2\frac{1}{2} \times 2$ in.

A picture called the original of Fisher's print was in Mr. Horatio Rodd's collection in 1827 (canvas 30×24 in.).

The picture was given to Henry Frederick Stephenson on his marriage to Lady Mary Keppel in 1826, and is now the property of his son, Sir Augustus Keppel Stephenson, K.C.B., at 46, Ennismore Gardens.

ALBEMARLE, William Charles, 4th Earl.

Born May 14, 1772; married, first, April 9, 1792, the Hon. Elizabeth Southwell, daughter of Edward, Lord De Clifford, and secondly, February 11, 1822, Charlotte, daughter of Sir Henry Hunloke, Bart. Died October 30, 1849.

Sat in December, 1782, and November, 1783, as Lord Albemarle. Paid for, November, 1783, Lord Albemarle, £52 10s., the frame paid. Exhibited in the Royal Academy, 1783, No. 115, as "Portrait of a Young Nobleman."

Morning Herald, 1783, says: "Portrait of the young Lord Albemarle is a good likeness."

Morning Chronicle, 1783, says: "We cannot but feel gratified in closing the present paper with so select an article as 115, Sir J. Reynolds' portrait of young Lord Albemarle. Those who feel how strong an interest is exerted by this picture, and at the same time bear in mind how uninteresting a boy of that age generally in his nature is, will not be slow to own the triumph of that felicitous skill which thus aggrandise objects that are small, and fairly challenge much undesirable praise from efforts on which ordinary art is content to escape without blame."

Walpole says in his catalogue, "Lord Albemarle was then 11." There is no picture of him at this age among the Albemarle family pictures at Quiddendenham.

ALBEMARLE, Anne, Countess of.

EXHIBITED.

Royal Academy (Old Masters), 1873, No. 77, by the Earl of Albemarle.

See LADY ANNE LENNOX, page 578.

ALBEMARLE, Anne, Countess of.

Three-quarter length, canvas 36×30 in.

Anne, youngest daughter of Sir John Miller, Bart.; married, April 20, 1770, George, 3rd Earl of Albemarle. Died July 3, 1824.

Paid for, December 13, 1773, Lady Albemarle, £42, "by the executor of Lord Alb." On closer examination it seems that this payment may be for the portrait of the wife of the 2nd Earl, which was left unpaid in 1760, as the entry is carried over to the second ledger as "not paid." Should this be the case, then probably Reynolds never painted the wife of the 3rd Earl, of whom no portrait by him is known to exist.

ALBEMARLE, Daughters of the 2nd Earl of. *See* KEPPEL, pages 546 to 549.

ALEXANDER, Mr.

Three-quarter length, canvas 50 × 40 in.

Sat in October, 1766. Paid for, March 2, 1768, Mr. Alexander, £77 16s. Frame paid, £4 16s.

ALLEN, Lord.

Joshua, 5th Viscount Allen. Born April 26, 1728; married, in 1781, Frances, eldest daughter of Gaynor Barry, of Dormstown, co. Meath; died February 1, 1816. On the death of Joshua William, 6th Viscount, September 21, 1845, the title became extinct.

Sat in February, 1762, as Lord Allan.

Sold at Greenwood's, April 14, 1796, Lot 32, as Lord Allan, three-quarter length, £3 3s., to Breda (a Swedish artist); and at Christie's, June 29, 1878, Lot 87, bought in by Lane, owner, for £63.

ALMACK, William.

Three-quarter length, canvas 50 × 40 in.

Born 1714. He was the founder of "Almack's" in King Street, St. James's, February 20, 1765. Gilly Williams, writing to Selwyn, says: "Almack's Scotch face, in a bag wig, waiting at supper, would divert you, as would his lady, in a sack, making tea and curtseying to the duchesses." Died 1781.

Sir Joshua was anxious to become a member of "Almack's," and was present at one of the balls given by the Ladies' Club.

Standing in a thick wood, resting his arm on a branch of a tree.

EXHIBITED.

Grosvenor, 1885, as a Gainsborough, by H. H. Almack.

The picture was sold at Robinson and Fisher's in 1896, June 10, Lot 206, as by Gainsborough, for £1,785, to Thomas McLean.

ENGRAVED.

Richard Josey, 1876, $5\frac{1}{4} \times 4\frac{1}{8}$ in.

Picture in 1876 in the possession of R. Almack, who considered it as painted by Reynolds. It was published in the set of Reynolds's works, for which purpose the picture was lent. The picture is mentioned by Fulcher as being by Gainsborough, but Mr. Henry Graves was of opinion that it was not so.

ALTAMONT, John, 1st Earl of. See MONTEAGLE, page 660.

ALTAMONT, Peter, 2nd Earl of.

Half length, canvas 30 × 25 in.

Born about 1730; married, 1752, only daughter of Chief Justice Kelly, of the Island of Jamaica; succeeded as Earl of Altamont in 1776; died December 28, 1780.

Three-quarter face, looking to the right; coat unbuttoned and waistcoat partly so; white cravat and lace frill.

The picture, which was probably painted when the Hon. Peter Browne, belongs to the Marquess of Sligo.

ALTAMONT, John Denis, 3rd Earl of.

Half length, canvas 30 × 24 in.

John Denis Browne, 3rd Earl of Altamont, was created Marquess of Sligo in 1800. Born 1756; married, 1787, Lady Louisa Catherine Howe, daughter of Richard, Earl Howe; died 1809.

Three-quarter face, to the left; black coat and white cravat; powdered hair; red curtain background.

Sat in 1786. Paid for, December, 1786, Lord Altamont, £52 10s.

EXHIBITED.

Grosvenor, 1889, No. 127, by the Marquess of Sligo.

The picture belongs to Isabel, Marchioness of Sligo, at Mount Brown, Guildford.

ALTHORP, George John, Lord. Aged 18.

Whole length, canvas 94 × 58 in.

Born September 1, 1758; became Lord Althorp, November 1, 1765, and succeeded as 2nd Earl Spencer, October 31, 1783. His lordship was Knight of the Garter, High Steward of St. Albans, Governor of the Charterhouse, and Elder Brother of Trinity House, F.R.S. and F.S.A.; his tutor was Sir William Jones. He married, March 6, 1781, the Hon. Lavinia Bingham, daughter of Charles, Lord Lucan; died November 10, 1834.

In a landscape; left elbow resting on a stone parapet; right hand holding a book; black Vandyke dress; red curtain draped above.

Pocket-books of 1774, 1775, and 1776 missing. Paid for, December 8,

1783, "Dowager Lady Spencer, paid for Lord Spencer and the Duchess of Devonshire, £315." Exhibited in the Royal Academy, 1776, No. 235.

EXHIBITED.

British Institution, 1856, No. 124, Manchester (Art Treasures), 1857, No. 71, International, 1862, No. 101, Grosvenor, 1884, No. 69, South Kensington Museum, from 1876 to 1878,	}	by Earl Spencer.
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ENGRAVED.

Charles Townley, 1800, $17 \times 13\frac{1}{4}$ in., as George John, Earl Spencer, painted when Lord Althorp.

J. H. Robinson, R.A., 1822 (half length), $7 \times 5\frac{1}{2}$ in.

The picture belongs to Earl Spencer, and is No. 199 in the Althorp catalogue.

A small whole length picture, 47×29 in., described as having been presented by the artist to the grandfather of the late owner, was sold at Christie's, June 10, 1899, Lot 82, for £89 5s., to Wells.

ALTHORP, John Charles, Lord. Aged 4.

Whole length, canvas 55×44 in.

Born May 30, 1782; became Lord Althorp, October 31, 1783; educated at Trinity College, Cambridge; succeeded as 3rd Earl Spencer, November 10, 1834. Previously to his accession to the peerage was, as Lord Althorp, a distinguished member of the House of Commons, and Chancellor of the Exchequer from 1830 to 1834; married, April 14, 1814, Esther, only daughter of Richard Acklom, of Wiseton Hall, Notts; died October 1, 1845.

In a landscape; white suit, with frilled collar open at the front; black hat; blue sash; his left hand in the sash.

Sat in September, 1786, as Lord Althorp, for two pictures.

EXHIBITED.

British Institution, 1854, No. 131, " " 1861, No. 176, Grosvenor, 1884, No. 87, South Kensington Museum, from 1876 to 1878,	}	by Earl Spencer.
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ENGRAVED.

G. Kellaway, 1821, $7 \times 5\frac{1}{2}$ in.

J. Fry, 1822, $7 \times 5\frac{1}{2}$ in., for Dibdin's "*Ædes Althorpianae*."

The picture belongs to Earl Spencer, and is No. 205 in the Althorp catalogue.

ALTHORP, Lavinia, Lady. *See* LAVINIA, COUNTESS SPENCER.

AMELIA, H.R.H. Princess.

Head size, canvas.

Second daughter of George II. Born at the Palace of Herenhausen in Hanover, June 10, 1710; died unmarried in Cavendish Square, October 31, 1786.

Three-quarter face, to the right; grey hair; in white lace cap; pink dress, with black mantle, and white quilling round the neck, and black ribbon holding the cap on.

The picture, which is an early one, was left by George, 7th Earl Waldegrave, to his widow, Frances, and by her, on the death of her husband, Lord Carlingford, to Earl Waldegrave, the present owner.

AMELIA, H.R.H. Princess.

Whole length.

Sat in January, 1762. Paid for, in 1763, the Princess Amelia, whole length, £100; the Princess Caroline, whole length, £100 (bracketed together).

AMELIA, H.R.H. Princess.

In a blue cloak edged with ermine, in an oval.

Painted 1762. Paid for, 1762, the Princess Amelia, for Lady Har. Cambell, £21.

Sold at Christie's on May 21, 1856, Lot 96 (Thomas Emmerson, owner), as Princess Amelia, in a blue cloak edged with ermine fur, in an oval, for £5 5s., to Gritten; and also at his sale, January 30, 1858, Lot 133, to Behrens, for £3 12s.

AMHERST, Sir Jefferey.

Three-quarter length, canvas 50 x 40 in.

Afterwards Field-Marshal Lord Amherst.

Second son of Jefferèy Amherst, of Riverhead, co. Kent; born 1717; aide-de-camp to General Ligonier, and served at Dettingen and Fontenoy; Major-General in America, 1758-60; thanked by the House of Commons for his services in the reduction of Canada, 1760; K.B., April 11, 1761; Commander-in-Chief in America; subsequently in England, 1778, and Field-Marshal, July 30, 1796; created Baron Amherst, of Holmesdale, May 20, 1776, and of Montreal, August 30, 1788; married, first, Jane, only daughter of Thomas Dalison, who died January 7, 1765, and secondly, March 26, 1767, Elizabeth, daughter of General the Hon. George Cary; died August 3, 1797.

Looking to right; armour; leaning on right hand; helmet beside him. In the background are boats full of figures descending the rapids of the St. Lawrence.

Sat in May, 1765. Paid, January 29, 1765, Sir Geofry Amherst, £73 10s.;

February 13, 1768, Sir Geofry Amherst, £36 15s. Exhibited in Spring Gardens, Society of Artists, 1766, No. 138.

EXHIBITED.

British Institution, 1813, 1st Cat., No. 129,	} by Earl Amherst.
" " 1843, No. 59,	
National Portrait Exhibition, 1867, No. 672,	
Grosvenor, 1884, No. 174,	
Royal Academy, 1894, No. 127,	

ENGRAVED.

James Watson, 1766, $16\frac{1}{4} \times 12\frac{7}{8}$ in.

R. Purcell, $12\frac{3}{4} \times 9\frac{5}{8}$ in.

J. Harding, 6×4 in.

S. W. Reynolds, $5\frac{5}{8} \times 4$ in.

H. T. Ryall, 1832, 5×4 in., for "Lodge's Portraits."

Memorandum, February 13, 1768: "Sir Geoffrey Amherst to be finished."

AMHERST, Sir Jefferey.

Earl Amherst writes on May 11, 1898: "I have a second portrait of Jefferey, Lord Amherst, a 'tela di testa,' said to be by Reynolds."

AMHERST, Sir Jefferey.

Whole length, canvas 30 x 24 in.

Small equestrian figure in armour, upon a white horse.

Sat in February, 1768.

EXHIBITED.

British Institution, 1861, No. 213,	} by the Dowager Countess of Essex.
Royal Academy, 1870, No. 103,	
Grosvenor, 1884, No. 120,	by the Hon. Pascoe G. Glyn.

Sold at Greenwood's, April 14, 1796, for £3, to Sir F. Bourgeois. Later it belonged to the Marquess of Lansdowne, and was sold at his sale by Peter Coxe, Burrell and Foster, 88, Pall Mall, February 25, 1806, Lot 83, to Mr. Simpson, for £5 5s. It afterwards belonged to the Dowager Countess of Essex.

Put up at Christie's, June 26, 1869, Lot 63, as Lord Ligonier, and bought in by the owner, Lady Essex, for £43 1s.; sold, March 6, 1883, Lot 150, as Earl Amherst (Dowager Countess of Essex, owner), for £44 2s., to Graves, who sold it to the Hon. Pascoe Glyn, the present owner.

ENGRAVED.

J. Wooding, 1790 (reduced), $4\frac{1}{4} \times 3\frac{1}{4}$ in., as Lord Amherst.

S. W. Reynolds, 1822, without any name, $7\frac{5}{8} \times 6$ in.

AMHERST, Jefferey, 1st Lord. *See also* AMHERST, SIR JEFFEREY.

In armour.

Another portrait, a sketch, was sold at Lady Thomond's sale at Christie's, May 26, 1821, Lot 28, for £7 7s., to Danby.



AMHERST, Lady.

Elizabeth, eldest daughter of the Hon. General George Carey, son of Lucius Henry, 5th Viscount Falkland. Married 1767 (second wife), Sir Jefferey (afterwards Lord) Amherst.

Sat in 1767. November 17, 1767, Lady Amherst, £36 15s.

Belongs to Earl Amherst.

AMHERST, Colonel William, afterwards General.

Brother of Sir Jefferey; Lieutenant-Governor of Portsmouth; Governor of St. John's, Newfoundland; Adjutant-General. Died 1781.

Sat in 1760.

EXHIBITED.

British Institution, 1840, No. 127, by A. Drummond.

AMHERST, Mr.

Probably Sackville Amherst, who died unmarried in 1763; elder brother of Sir Jefferey.

September, 1775. Mr. Amherst, painted about the year 1760. Paid by Mr. Chamier, £21.

AMYAND, Master George.

Son of George Amyand, M.P. for Barnstaple. He married, in 1771, Catherine Cornewall, and assuming that name became Sir George Amyand Cornwall.

Sat in 1761. Paid for, 1760, £10 10s.; 1761, £20.

AMYOTT, Mr.

Sat in 1767.

ANCASTER AND KESTEVEN, Peregrine, 3rd Duke of.

Whole length.

Born 1714; married first, in 1735, Elizabeth, daughter of William Blundell, and widow of Sir Charles Gunter Nichol. She died without issue in 1743. Married, secondly, 1750, Mary, daughter of Thomas Panton. In 1745, on the breaking out of the rebellion in Scotland, he raised a regiment of foot for his Majesty's service, and attained through the different gradations the rank of general in the army, in 1772. At the coronation of George III. he officiated as Lord Great Chamberlain of England. In 1766 he was appointed Master of the Horse. He was also Recorder of Lincoln. Died 1778.

Sat in 1761. Paid for, 1765, £150.

ANCASTER AND KESTEVEN, Peregrine, 3rd Duke of.

Head size, canvas 30 × 25 in.

Standing by a column looking to left, with coat open, and long dark waistcoat trimmed with gold; branch of tree overhead.

Sat in 1757-58. Paid for June 7, 1760, Duke of Ancaster, £25 4s.

ENGRAVED.

Richard Josey, 1866, 5 × 4 in.

Lord Vivian, owner.

ANCASTER AND KESTEVEN, Peregrine, 3rd Duke of.

After 1771 is an entry, "Duke of Ancaster. Paid in full, £90 13s."; from which one may infer that there are other portraits of him in existence, painted after the one belonging to Lord Vivian.

ANCASTER AND KESTEVEN, Mary Panton, Duchess of.

Whole length, canvas 94 × 54 in.

Mary, daughter of Thomas Panton of Newmarket, Master of the King's running horses; born 1730; married, 1750 (second wife), Peregrine Bertie, 3rd Duke of Ancaster and Kesteven; Mistress of the Robes to Queen Charlotte, whom she attended in her voyage to England, and at her marriage and coronation; celebrated for her beauty and as a leader of fashion in her day; died at Naples, 1793.

Standing near a tree, profile to left ; chin resting on left hand ; ermine-lined crimson robe beside her ; ships in left background.

Sat in March, 1757, March, 1759, January, 1764, January, 1765, and February, 1768. Paid for, February 3, 1764, Dutchess of Ancaster, £50 ; April 11, 1765, Dutchess of Ancaster (whole length), £50 ; after 1759, Duchess of Ancaster for Mrs. Brudenell, £18 18s.

EXHIBITED.

British Institution, 1845, No. 61, by the Countess of Clare.

„ „ 1861, No. 184, by the Dowager Countess of Clare.

National Portrait Exhibition, 1867, No. 453, by the Marquess of Cholmondeley.

The Countess of Clare, who was married in 1826, was the daughter of Lord Gwydyr, and granddaughter of 3rd Duke of Ancaster. On her death, she probably bequeathed it to her cousin, the Marquess of Cholmondeley, the present owner.

ENGRAVED.

J. Dixon, $24\frac{1}{4} \times 15$ in.

W. Rainger, 1866, $7\frac{1}{4} \times 4\frac{5}{8}$ in.

A First State by J. Dixon sold at Sotheby's in 1890 for £55.

Memorandum, Pocket book of 1759 : "Duchess of Ancaster to be sent home."

"Among the most distinguished of these 'pretty fellows' were the Duchess of Ancaster, Lady Melbourne, and Mrs. Damer."—TOM TAYLOR, vol. i., p. 433.

ANCASTER AND KESTEVEN, Mary, Duchess of.

Half length, canvas 30 × 32 in.

Seated to left, leaning her head on her right hand ; hair over right shoulder ; low cut white dress, blue bows and sash ; light background.

Paid for before 1759, Duchess of Ancaster, £9 9s. ; June 7, 1760, Duchess of Ancaster, £9 9s.

Portrait of the Duchess of Ancaster, "circular," sold at Christie's, March 3, 1832, Lot 113 (Andrews, owner), for £12 12s., to Harrison ; June 10, 1853, Lot 121, Lady Ancaster (Rutley, owner), for £2 16s., to Watson.

ENGRAVED.

R. Houston, 11 × 9 in.

J. Watson, 11 × 9 in.

C. Spooner, $12\frac{1}{4} \times 10$ in.

S. W. Reynolds, $3\frac{1}{4} \times 3$ in.

The picture belongs to the Earl of Ancaster at Grimsthorpe Castle, Bourne, Lincolnshire.

ANCASTER AND KESTEVEN, Mary, Duchess of.

Half length, canvas 29½ × 24½ in.

The picture, which was sold at the Farquhar sale in 1894, was bought by Charles Sedelmeyer, of Paris, and from him passed to A. Strasser, of Vienna, the present owner.

ANCASTER AND KESTEVEN, Mary, Duchess of.

Half length, canvas 30 × 25 in.

Profile, to the left, leaning on her arm; different from the engraved picture.

The picture belongs to Earl Carrington at Gwydwr Castle, Llanwrst.

ANCASTER AND KESTEVEN, Mary, Duchess of.

Whole length.

Given to Lady Delawarr.

Sat in 1759. Paid for, no date (about 1759): Duchess of Ancaster, her picture for Lady Delawarr, £52 10s.

This picture was sold to Messrs. Lawrie and Co., and by them to William Beattie.

ANCASTER AND KESTEVEN, Mary, Duchess of.

Sketch, canvas 30 × 25 in.

Half figure, seated to left, leaning her head on her right hand; low cut white dress; blue bows and sash.

Memorandum, March 24, 1768: "Duchess of Ancaster. Sketch." 1768. Note, Duchess of Ancaster, "prima magilp, seconda olio, terza olio."

EXHIBITED.

Royal Academy, 1885, No. 190, by S. Tucker.

Sold in Lady Thomond's sale, May 26, 1821, Lot 3, with five other sketches, for £6 16s. 6d., to Mr. Robertson. A Duchess of Ancaster leaning on an urn was sold at Christie's, May 27, 1882, Lot 159, by H. Graves and Co., owners, to Tucker, for £31 10s.

ANCRUM, Elizabeth, Countess of.

Half length, oval, canvas 37 × 28½ in.

Elizabeth, only daughter of Chichester Fortescue, granddaughter of 1st Lord Mornington; born 1745; married, 1763, William John, Earl of Ancrum, afterwards 5th Marquess of Lothian. She died September 30, 1780.

Seated facing spectator, face slightly turned to left; blue furred trimmed dress; white bodice, brown background; plait of hair over the right shoulder.

Sat in February, 1769, and January, 1771. After 1768, Lady Ancrum, £26 5s.

ENGRAVED.

G. S. Shury, 1863, $5\frac{3}{4} \times 4\frac{1}{8}$ in.

The picture belongs to Captain Beauchamp Kerr.

ANCRUM, Elizabeth, Countess of.

Half length, canvas, oval in square 30 × 25 in.

Front face, slightly turned to the left ; a rolled handkerchief round her neck ; cloak trimmed with ermine ; no plait over right shoulder.

This picture was paid for June 7, 1769, Lady Ancrum, £26 5s., and afterwards belonged to the Earl of Antrim, grandson of Lady Ancrum, who sold it to H. L. Bischoffsheim, the present owner.

EXHIBITED.

Grosvenor, 1884, No. 129, by H. L. Bischoffsheim.

ENGRAVED.

J. Spilsbury, 1770, $13\frac{5}{8} \times 11$ in.

J. Wilson, $13\frac{1}{4} \times 11$ in.

S. W. Reynolds, $2\frac{3}{4} \times 2$ in.

ANCRUM, Elizabeth, Countess of.

Half length, canvas.

EXHIBITED.

Royal Academy, 1885, No. 21, by the Marquess of Lothian.

The picture belongs to the Marquess of Lothian.

A picture called "Countess of Ancrum, afterwards Lothian, engraved," was sold at Christie's, June 28, 1845, Lot 54, for £2 15s., to Smith ; and on March 1, 1873, Lot 74 (Nosedá, owner), for £5 5s., to Waters.

ANCRUM, Elizabeth, Countess of.

Half length, canvas 29 × 24 in.

Three-quarter face, turned to right ; pink dress, trimmed with ermine, over a white bodice.

Painted for Lord Clermont in 1771 ; the late Lord Clermont held the receipt. Paid for after 1771, Lady Ancrum, £36 15s.

ENGRAVED.

G. H. Every, 1866, $4\frac{3}{8} \times 3\frac{7}{8}$ in.

The picture was sold by Farebrothers (Sir Harry Goodrich's sale) for 260 guineas to Mr. James for Baron Meyer de Rothschild ; it was at Mentmore when engraved by G. H. Every. The picture now belongs to the Earl of Rosebery.

ANDERSON, Lady.

Half length, canvas.

Probably Anne, daughter of John Maddison, wife of Sir William Anderson, who died in 1785.

Sat in November, 1771. Paid for, November, 1771, Lady Anderson, £73 10s. Frame paid.

ANDERSON, Mr.

Sat in April, 1761.

ANDRÉ, Major John.

Head size, canvas 30 × 25 in.

Born in London, 1751 ; educated in Geneva, whence his parents came and settled in business in London ; he was placed in his father's counting-house, but he preferred the army, and joined the British forces in America, and became adjutant-general to Sir Henry Clinton. He had a negotiation with the American General Arnold which was treasonable, and, being taken prisoner within the American lines, he was hanged as a spy at Tappan, State of New York, 1780. A monument to him is in Westminster Abbey.

Red coat ; fur-trimmed yellow vest.

EXHIBITED.

National Portrait Exhibition, 1867, No. 648, by Sir R. Shafto Adair, Bart.

Sold at Christie's, June 11, 1845, Lot 15 (E. W. Lake, owner), for £14 14s., to Gritten, described as " half-length, life-size. He is richly dressed in a scarlet uniform of the period—well and solidly coloured and very effective—an excellent example." Sold at Christie's again, May 1, 1852, Lot 39 (Winstanley, owner), for £5 10s., to Sir Shafto Adair.

The picture belongs to Lord Waveney (formerly Sir Hugh Edward Adair, Bart.).

ANDRÉ, Major John.

Head size.

Bought in at Christie's, June 28, 1845, Lot 48 (described as " Expression like the Muscipula"), for £10 10s. Name of owner not given. And again by Mr. Phillips in Lord Northwick's sale, August 12, 1859, Lot 1211, for £110 5s., to James Richard Haig. Either this or another was sold at Christie's, May 28, 1877 (Tiffin, owner), Lot 35, for £11, to Gardner.

ANDREWS, Mr.

Sat in 1757.

ANDREWS, Mrs.

Sat in 1760.

ANGELO, Mr.

A celebrated fencing and riding-master, whose full name was Dominico Angelo Malevolti Tremamondo. He was born at Leghorn, 1717; came to England from Paris with Peg Woffington about the middle of the century, and at one time was making over £2,000 a year; died at Eton, 1802. His son, Henry Angelo, also a great fencing-master, was born in London about 1756, was educated at Eton, and died soon after the publication of his "Reminiscences" (2 vols.), 1830, which are full of curious matter as to Byron, Gainsborough, etc., etc.

Sat in 1770.

ANGELO, Mrs.

Head size, canvas 29 × 24 in.

Wife of the celebrated riding and fencing-master.

Seated, right arm on a table; dark dress, open in front, with rose at breast; bracelet, with miniature.

Sat in 1757-60. After 1759, Mrs. Angelo, £15 15s.

EXHIBITED.

Royal Academy, 1877, No. 92, by M. Angelo.

Sold at Christie's, March 8, 1878, Lot 55, executors of the late Mr. Angelo, described Mrs. H. Angelo, a portrait in miniature on her arm, by Hone, for £85 1s. to Nosedá; again, at Christie's, June 15, 1895, Lot 86 (Price Collection), sold for £630 to Wallis and Co., who sold it to a collector in America.

ANGELO, Mrs.

Head size, oval, canvas 21½ × 17½ in.

Wife of Angelo Tremamondo, riding-master in Edinburgh, brother of Angelo, the celebrated fencer. Died 1809. As described in Royal Academy Catalogue.

Seen in front, full face ; low dress, pearls in her hair, pearl necklace ; dark background.

EXHIBITED.

Royal Academy, 1892, No. 33, by Mrs. A. Smith.

ANGELO, Miss Catherine.

Head size, canvas 29 × 24 in.

Afterwards wife of the Rev. Mark Drury. Born about 1741 ; died November 28, 1825.

Nearly full face, in large hat.

Sat in 1770.

EXHIBITED.

Royal Academy, 1876, No. 6, by Mrs. Edward Harnage, of the Grange, Torquay.

ENGRAVED.

G. H. Every, 1868, $4\frac{1}{4} \times 3\frac{7}{8}$ in.

ANGERSTEIN, John Julius.

Half length, canvas 35½ × 26½ in.

He was born at St. Petersburg in 1735, and was descended from a respectable family. He came over to England under the patronage of Andrew Thompson, an eminent Russian merchant. He obtained an Act of Parliament by virtue of which no owner could change the name of a vessel. Mr. Angerstein was twice married ; his first wife was the widow of Charles Crockatt, who had been left with four children, and by her he had one son and one daughter. She died in 1783. He married as second wife the beautiful and amiable Amelia, daughter of William Lock, of Norbury Park, October 1, 1785, widow of Thomas Lucas, of Leigh, and who died September 29, 1784. (She was Mr. Lucas's third wife, by whom he had several children.) She died March 8, 1800. He died January 22, 1823, and his collection of pictures was purchased by the Government, in 1824, for £57,000, and formed the nucleus of the National Gallery.

To left, nearly full face, seated ; left arm resting on a pedestal ; Vandyke dress ; dark background.

Sat in 1765. Paid for October 7, 1765, £52 10s.

EXHIBITED.

British Institution, 1843, No. 41 ; 1851, No. 135.

Royal Academy, 1881, No. 51, by J. Angerstein and Wm. Angerstein respectively.

Sold at Christie's, July 4, 1896, Lot 108, Angerstein, owner, for £609, to Lawrie.

ENGRAVED.

G. S. Shury, 1864, 5 × 4 in.

Owner in 1864, Lieut.-General Angerstein.

ANGERSTEIN, Mrs., and Infant Daughter.

Three-quarter length, canvas 50 × 40 in.

Only daughter of Henry Muilman ; first wife of John Julius Angerstein, widow of Charles Crockatt, who died in 1769. She died June 19, 1783. The daughter married General Nicholas de Sabloukoff, a godson of the Empress Catharine.

Nearly whole length, seated, turned to right, holding her child in her lap ; to right a cradle ; curtain background.

Sat in 1773. October 13, 1773, Mrs. Angerstein, £73 10s.

EXHIBITED.

British Institution, 1851, No. 121, Mrs. Angerstein and Infant Daughter, by J. Angerstein.

Sold at Christie's, Angerstein, owner, July 4, 1896, Lot 109, for £1,627 10s., to Beadel.

ENGRAVED.

Etched in the Angerstein Gallery, 1823, $6\frac{3}{8} \times 5\frac{1}{4}$ in.

J. Scott, 1864, $5\frac{1}{8} \times 4\frac{1}{8}$ in.

ANGERSTEIN, Master John and Miss Julia.

Whole length, 55 × 38 in.

John Angerstein was the eldest son, by his first wife, of John Julius Angerstein. He was born about 1775, and was M.P. for Camelford in 1796, and afterwards for Greenwich. He married, October 2, 1799, Amelia, daughter of William Lock, of Norbury Park.

Miss Julia Angerstein, born 1773, married General Nicholas de Sabloukoff, of the Russian service, a godson of the Empress Catharine.

The boy, in a crimson velvet coat and breeches, seated on right, on a low bench in front of his sister, also seated, in a white dress and pink sash, with

wide green hat. She caresses a small spaniel. Clump of trees and flowers on right ; distant landscape on left.

Exhibited in the Royal Academy, 1783, No. 122.

Pocket-book of 1783 missing. Paid for, June, 1783, Mr. Angerstein, for his two children, £200.

Mrs. and Miss Angerstein sat in 1782 ; but as there is no record of any portrait of Mrs. Angerstein of that date, it is possible that she only accompanied her daughter.

EXHIBITED.

Royal Academy, 1881, No. 30, by W. Angerstein.

ENGRAVED.

James Scott, 1864, $5\frac{3}{4} \times 4\frac{1}{2}$.

Morning Herald, 1783, says : The children of Mr. Angerstein are well painted."

Morning Chronicle says : "The picture of Mr. Angerstein's children is an additional proof of what has been long since beyond doubt proved, the taste and fancy of Sir Joshua Reynolds."

ANSON, George, Lord, Circumnavigator.

Three-quarter length, 51 x 41 in.

Born at Shugborough, Staffordshire, 1697 ; entered the Navy ; commodore of an expedition against the Spanish trade and settlements in the Pacific ; made his celebrated voyage round the world ; burnt Paita in Peru, and captured, in the "Centurion," a Spanish ship with immense treasure, and made other captures. Created Baron Anson, 1747 ; First Lord of the Admiralty from 1751, with a short interval, to his death ; Admiral of the Channel Fleet, 1761 ; conveyed Queen Charlotte to England. Died 1762.

Naval uniform ; vessel in distance to his left.

Sat in 1755.

Presented to Admiral Sir Percy Brett, the great-grandfather of Sir George Bowyer.

EXHIBITED.

British Institution, 1861, No. 199.

National Portrait, 1867, No. 324, by Sir George Bowyer, Bart.

Grosvenor, 1884, No. 6, by the Earl of Lichfield.

"Lord Anson painted for Mr. Brett" was sold at Christie's, May 6, 1871, Lot 122, Sir Geo. Bowyer, Bart., owner, for £199 10s., to Graves, who sold it to the Earl of Lichfield.

ENGRAVED.

A. N. Sanders, 1865, $5\frac{1}{8} \times 4$ in. Flags on ship blowing to the left.
The picture belongs to the Earl of Lichfield.

ANSON, George, Lord.

Three-quarter length, canvas 49×39 in.

Looking to the right ; in naval uniform ; flags on ship blowing to the right.

ENGRAVED.

J. McArdell, 1755, $13\frac{3}{4} \times 11$ in.

In stipple, small oval, by Ridley.

A reverse by Ravenet, head only, $3\frac{3}{8} \times 3\frac{3}{8}$ in.

S. W. Reynolds, $3\frac{1}{8} \times 2\frac{1}{2}$ in.

W. Walker, oval, $2\frac{1}{4} \times 1\frac{3}{8}$ in.

The picture was presented in 1814 by Philip, 3rd Earl of Hardwicke, to the British Museum, and transferred in June, 1879, to the National Portrait Gallery, No. 518.

ANSON, Lord.

Copy bequeathed in 1763 to Greenwich Hospital by Sir Hugh Palliser.

ANSON, George, Lord.

November 26, 1764, Sir Charles Sanders, for Lord Anson's picture, £25 4s.

This is probably for a head-sized portrait.

A portrait of Lord Anson was destroyed by fire at Flixton Hall, the residence of Sir Shafto Adair, December 12, 1846, together with a portrait of Sir Charles Saunders.

There is another portrait of Lord Anson in the possession of Sir William Reynell Anson, Bart., who has also a sketch of Reynolds's negro servant.

ANSON, Honourable Mrs.

Three-quarter length, $49\frac{1}{2} \times 39$ in.

Mary, daughter of George, 1st Lord Vernon ; married, 1763, George Adams, nephew of Admiral Lord Anson, who afterwards took the name of Anson.

Seated to left in a landscape, three-quarter face, her left arm leaning on a pedestal ; the right lies across her left knee ; light-coloured dress, open in front ; blue cloak.

Painted 1764, according to R.A. Catalogue.

Sat in 1764 as Mrs. Anson.

EXHIBITED.

Royal Academy, 1893, No. 17, by the Earl of Lichfield.

ANSPACH, Margravine of, and Child. *See* LADY CRAVEN.

ANSTRUTHER, Sir John.

The Right Hon. Sir John Anstruther, descendant of John Anstruther Scotch Bart., 1694; distinguished lawyer; created an English Bart., 1798; was Chief Justice of the Supreme Court of Judicature, Bengal; retired from the bench, 1806; died 1811.

Sat in 1761. Paid for, April, 1761, Sir John Anstruther, £21. 1763, Sir John and Lady Anstruther, £42. Frame paid. Ditto heads, £42. Frame paid.

ANSTRUTHER, Maria, Lady.

Half length, canvas 29 $\frac{1}{4}$ × 24 $\frac{1}{2}$ in.

Maria, daughter of Edward Brice, of Berners Street, London; married Sir John Anstruther.

Full face, looking to the right; pink dress with full sleeves; rose and other flowers in bosom; black velvet ribbon round neck.

Sat in 1761. Paid for, April, 1761, Lady Anstruther, £21.

The picture was once in the collection of the Marquess of Lansdowne at Bowood, from whom it was purchased by Thomas Agnew and Sons, who sold it to James Price; repurchased by them privately from the Price Collection, it now belongs to the City of Manchester and hangs in the Art Gallery.

ARCEDECKNE, Mrs. Chaloner. *See* MISS CATHERINE LEIGH in *Addenda*.

ARCHER, Mr.

The last work before Sir Joshua visited Italy.

Bought in at Christie's, July 5, 1845, Lot 103, Denny, owner, for £1 5s.

ARCHER, Miss Maria Elizabeth.

Half length, 29 × 24 in.

This portrait probably represents Miss Maria Archer, third daughter and co-heiress of Andrew, 2nd Lord Archer. She married, in 1788, Henry Howard, of Corby, co. Cumberland. Died November 9, 1789.

Full face; hands crossed in front; flowered dress; short sleeves.

EXHIBITED.

Grosvenor, 1884, No. 205, by the Earl of Northbrook.

On June 26, 1819, Lot 27, at Christie's, a picture belonging to Mr. Archer, and described as "Young Girl, in the manner of Rembrandt," was bought by Geddes. It was afterwards sold at Christie's, May 24, 1845, Lot 63 (Lane, owner), for £273, to Smith, for T. Baring. Note in the Catalogue: "This elegant work was painted after Sir Joshua's return from Italy." The picture was much damaged by fire in Mr. Baring's house.

ENGRAVED.

S. W. Reynolds (S. Cousins, R.A.), $5 \times 3\frac{7}{8}$ in.

The picture belongs to the Earl of Northbrook.

ARGYLL, Elizabeth, Duchess of.

See HAMILTON, DUCHESS OF, page 421.

Sold at Christie's (Lord Gwydyr's sale), May 8, 1829, Lot 76, whole length, Duchess of Argyle. Bought by Lord Northwick for £69 6s.

ARGYLL, Elizabeth, Duchess of.

Sold at Christie's (Duke of Argyll's sale), March 17, 1855, Lot 79, a lady in an oval; bought by Norton for £38 17s. On March 2, 1865, at Christie's, Lot 31 (Lord Arran's sale), "Duchess of Argyll," sold to Eyre for £3 18s.

ARMSTEAD, Mr.

Whole length.

Sold at Greenwood's, April 16, 1796, Lot 68, portrait of Mr. Armstead, whole length; bought by Miles for £3 3s.

Should this be a misprint for Mrs. Armstead, it might be the picture referred to in the sittings recorded in the next subject.

ARMSTEAD, Mrs. Elizabeth Bridget.

Sat in December, 1779, May, 1781, January, 1784, and March, 1789, as Mrs. Armstead.

Memorandum, June 9, 1772: "Mrs. Armistead at Mr. Mitchell's, Upper John Street, Golden Square." This lady was Mr. C. J. Fox's mistress, afterwards his wife.

Memorandum by Tom Taylor, January, 1784: "Mrs. Armstead, who has an appointment at Sir Joshua's with Mr. Fox, on Monday 26th." March, 1789. "Mrs. Armstead, now the constant companion of Mr. Fox, whom she had been nursing at Bath through a severe illness."

Sold at Greenwood's, April 16, 1796, Lot 7, printed in the catalogue as a portrait of a gentleman, but altered in ink to "Mrs. Armstead, unfinished," for £13 2s. 6d., to Elridge.

This picture, described under Mrs. C. J. Fox on page 335, belongs to the Hon. Stephen Fox-Powys, of St. Anne's Hill, Chertsey. It was left to his father, Lord Lilford, by Lady Holland. *See also* MRS. MUSTERS, page 685.

ARMSTRONG, John, M.D.

Head size, canvas 30 × 25 in.

Author of the "Art of Preserving Health," and other poems. Born at Castleton, N.B., 1709; physician to the army in Germany, 1760; made a tour of Italy with Fuseli in 1771; friend and companion of Reynolds. Died September 7, 1779.

Wearing dark coat unbuttoned, powdered wig, and white cravat.

Sat in 1755-67. Paid for, December 8, 1767, Doctor Armstrong, £36 15s.

There are evidently two portraits, twelve years apart; but it is impossible to divide those mentioned below.

Sold at Christie's, May 4, 1810, Lot 99, Caleb Whitefoord, owner, for £6 10s., to Solomon. April 17, 1830, Lot 74, Green, owner, for £4 14s. 6d., to Watts. May 7, 1841, Lot 34, Hayward, owner, no bidding.

ENGRAVED.

E. Fisher, $12\frac{1}{2} \times 10$ in.

T. Trotter, 1782, $4 \times 2\frac{1}{2}$ in.

Cook, $4\frac{5}{8} \times 2\frac{3}{4}$ in.

S. W. Reynolds, $5\frac{1}{2} \times 4\frac{3}{8}$ in.

F. Engleheart, 1821, $3\frac{3}{4} \times 3$ in.

Under the Trotter engraving in 1782, it says: "From the original in the possession of Mr. Coutts."

1767. Doctor Armstrong. "Painted, First in olio, poi verniciato, poi cera solo, poi cera vernicio."

Picture belongs to the Baroness Burdett Coutts. A replica is in the possession of Mr. Dexter, printseller, Great Russell Street, London, and another belongs to the Marquess of Bute.

Doctor Armstrong, who ten years before had won a reputation by his dull, didactic poem on the "Art of Preserving Health," was now husbanding a small practice and a narrow income with Scotch frugality in London. At his house Reynolds met some of the best literary society of the time; but the doctor's invitations were always for evening parties, never for dinners.

ARNOLD, Mr.

Sat in 1757.

ARNOLD, Mrs.

Sat in 1757.

ARUNDELL, Henry, 7th Baron.

Whole length, canvas.

Born March 4, 1718; married, January 27, 1739, Mary, youngest daughter and co-heir of Richard Arundel Bealing; died September 12, 1756.

In peer's robes.

Belonged to Lord Arundell of Wardour, and sold by him to the Hon. W. F. B. Massey Mainwaring, Esq., M.P.

ARUNDELL, Henry, 7th Baron.

Replica.

Paid for December 8, 1768, Lord Arundell for a copy of his father, £50.

The picture belongs to Lord Arundell of Wardour.

ARUNDELL, Mary, Lady.

Whole length, canvas.

Mary, youngest daughter and co-heir of Richard Arundel Bealing, of Lanherne, co. Cornwall; married, 1739, Henry, 7th Baron Arundell; died February 21, 1769.

Paid for as Dowager Lady Arundell, February 27th, 1769, £157 10s.

In peeress's robes.

Belonged to Lord Arundell of Wardour, and sold by him to the Hon. W. F. B. Massey Mainwaring, Esq., M.P.

ARUNDELL, Mary, Lady.

Replica.

This picture belongs to Lord Arundell of Wardour.

ARUNDELL, Henry, 8th Baron.

Whole length, canvas.

Born March 31, 1740; married Mary, daughter of Benedict Conquest, of Irnham, co. Lincoln, in 1763; died 1808.

In peer's robes.

Sat in 1764, 1765, 1766, 1767. 1764, Lord Arundell, £150. October 15, 1767, Lord Arundell, £150.

Belonged to Lord Arundell of Wardour, and sold by him to the Hon. W. F. B. Massey Mainwaring, Esq., M.P. A copy was made of this picture.

ARUNDELL, Maria-Christina, Lady.

Whole length, canvas.

Wife of Henry, 8th Baron, daughter of Benedict Conquest. Died 1813, aged 70.

Whole length, on three steps, leaning on ermine robe on a pedestal supporting vase ; right first finger in belt ; background, a view of a temple with avenue of trees ; head looking down pleasantly to right ; no ornaments in hair.

1765, 1766, 1767, 1768. 1776, Lady Arundell, £150. Two frames burnished, £7 7s. Case, £1 8s. Frames, £3 13s. 6d., £3 13s. 6d. Case, 10s. February 25, 1768, Lady Arundell, £150.

Belonged to Lord Arundell of Wardour, and sold by him to the Hon. W. F. B. Massey Mainwaring, Esq., M.P. A copy was made of this picture.

ENGRAVED.

By an unknown hand. Print in the British Museum. There is a note on the back that " This plate of Lady Arundell not being approved of, they took out the head and put in the Duchess of Gloucester's head, and after that had sold, the Duchess of Cumberland."

ASH, John, M.D., F.R.S., F.S.A.

Whole length, canvas 95 × 58 in.

An eminent physician, who practised in Birmingham and London, and founded the General Hospital in the first-named place. He was also founder of the celebrated Eumelian Club, of which Sir Joshua Reynolds was a member. This club met at the Blenheim Tavern in Bond Street, and was so called in honour of its founder, the designation being taken from the Greek name of the ash tree. Born 1723 ; died 1798.

Seated to left, in an armchair, beside a table, on which his left arm rests ; three quarters profile to left ; right hand holds a plan of the Birmingham General Hospital, which is seen in the distance ; black velvet suit, lace tie, red robe, and behind him a statue, " Benevolentia."

Sat in 1788. Painted for the Birmingham Hospital.

1788, Dr. Ash for the Birmingham Hospital, £105.

1789, Dr. Ash for the Birmingham Hospital, £105.

EXHIBITED.

Royal Academy, 1888, No. 39, by the Governors of the General Hospital, Birmingham.



ENGRAVED.

F. Bartolozzi, 1791, $22\frac{1}{8} \times 13\frac{3}{4}$ in.

C. A. Tomkins, 1867, $7\frac{3}{4} \times 4\frac{1}{2}$ in., when the picture was at King Edward's School, Birmingham.

ASHBURNHAM, Master George.

Son of George, Viscount St. Asaph. *See* ST. ASAPH.

Sat in 1786.

ASHBURTON, Lord.

Sat in July, 1782.

Painted for Bristol, and paid for by the executors of his lordship, September, 1784. Lord Ashburton, 100 guineas. *See* DUNNING.

Copies of two letters from the city of Bristol to Sir J. Reynolds :

"Bristol, 21 Aug., 1784.

"SIR,

"I am directed by the Rt. Worshipful the Mayor of this city to request the favor of you to send down—the first convenient opportunity (directed for me at the Council house) the Portrait of the late Lord Ashburton. It is the intention of Mr. Mayor to have it framed here. And it is also requested that you'll be pleased to mention your charge for the picture, etc., which shall be immediately paid.

"I am, Sir, yr. most obed. serv.

"R. H.

"CHAMBERLAIN.

"To Sir Joshua Reynolds,
"London."

"Bristol, 8 Sept., 1784.

"SIR,

"I was honoured with your favour of the 31st ult. and this morning I received (quite safe from any injury) the picture of the late Lord Ashburton and think it a very striking likeness. It meets with the approbation of Mr. Mayor and the gentlemen of the Corporation who have (as yet) seen it. Inclosed you have Messrs. Miller, Reed and Co.'s Draft dated 8th Sept., 1784, payable to you or your order at 7 days sight at Messrs. Bland, Barnett and Co., Bankers in London, for one hundred guineas. Just be so obliging as to acknowledge the receipt thereof. I am, Sir, with great respect,

"Your most obedt. serv.

"R. H.

"CHAM.

"Sir Joshua Reynolds,
"London."

The Chamberlain of Bristol signing the above was Richard Hawkswell.

Memorandum by Sir Joshua, July, 1784: "John Collyer, 7, White Lion Row, to engrave Lord Ashburton." He did not seem to have done it after all.

ASHBURTON, Lord and Lady.

Lord Ashburton sat in July, 1782.

Paid for, March 28, 1791, Lord Ashburton, for self and lady, and sketches of the children, £231.

This amount must have been paid by the executors of the 1st Lord Ashburton, as he died in 1783, and his eldest son was only born in 1781, and his second, and successor, in 1782. The eldest died in April, 1783, aged seventeen months.

The words "self and lady," evidently refers to his sister, and is probably the payment for the picture next described.

The sketches of the children were probably the infants above mentioned, possibly forming separate pictures.

ASHBURTON, Lord, and his Sister, Miss Dunning.

Three-quarter length, canvas $49\frac{1}{2} \times 73$ in.

Mary, only daughter of John Dunning, and sister to 1st Lord Ashburton; born September, 1733.

Seated at a table, on which are writing materials; he in a judge's wig and robes; she in a white dress, with black lace shawl:

EXHIBITED.

Royal Academy, 1878, No. 72, by Lady Cranstoun.

The picture was sold by Lady Cranstoun to Count B. de Castellane, from whom it was purchased in 1899 by Charles John Wertheimer, the present owner.

ASHBURTON, Lord, with the MARQUESS OF LANSDOWNE and COLONEL BARRÉ.

Three-quarter length, canvas $58\frac{1}{2} \times 86\frac{1}{2}$ in. (oblong).

For Lord Ashburton, *see* DUNNING, page 269.

For the Marquess of Lansdowne, *see* SHELBURNE.

For Colonel Barré, *see* page 52.

In a group; Lord Ashburton sitting in his robes; Colonel Barré, in plain dress, standing by his side, one hand on the table; Lord Lansdowne sitting in his robes, wearing the Collar of the Garter, his face turned towards the others.

Painted, 1787, for Mr. Baring, afterwards Sir Francis Baring, Bart.

Paid for, May 28, 1787, Mr. Baring, for Lord Lansdown, Barry, etc., £131 5s.; July, 1789, Mr. Baring, for Lord Lansdown, etc., £131 5s.

EXHIBITED.

British Institution, 1813, No. 29,	} by Sir Thomas Baring, Bart.
" " 1820, No. 23,	
" " 1833, No. 47,	
" " 1841, No. 96,	
" " 1843, No. 13,	

International Exhibition, 1862, No. 58, by Sir Francis Baring, Bart.
Royal Academy, 1876, No. 161, by the Earl of Northbrook.

ENGRAVED.

J. Ward, A.R.A., 26 × 18 in.	} oblong.
G. F. Storm, 1847, $9\frac{1}{8} \times 6\frac{1}{2}$ in.	
C. A. Tomkins, 1863, $6\frac{7}{8} \times 4\frac{1}{2}$ in.	

Morning Chronicle, June 14, 1787, says : " Sir Joshua Reynolds will shortly be engaged on a picture which is to consist of the Marquess of Lansdowne, the late Lord Ashburton, and Colonel Barré. The picture is to be painted for Mr. Baring, the merchant. We have named Sir Joshua, but the artist, we believe, is not yet positively decided on."

The above accounts for the figure of Lord Ashburton being a replica of the portrait for which he sat in 1782 ; the others are evidently painted from life.

There is a copy of the Marquess of Lansdowne from this picture in the possession of the Earl of Ilchester at Holland House.

ASHBY, George.

Three-quarter length, canvas 50 × 40 in.

Born 1730 ; died 1802.

ENGRAVED.

A. N. Sanders, 1876, 5 × 4 in.

The picture belongs to Mr. Naseby Woolleys, of Rugby.

ASHTON, Rev. Thomas, D.D.

Head size.

Born 1716 ; son of Doctor Ashton of the Lancaster Grammar School ; rector of St. Botolph, Bishopgate Street, London ; intimate friend of Horace Walpole ; died 1775.

In wig, gown, and bands, looking to the front, holding the Bible in his right hand, on the mark : " Hic est aut nusquam quod quærimus."

ENGRAVED.

J. McArdell, 11 × $8\frac{7}{8}$ in.

J. Spilsbury, 1770, $5\frac{1}{2} \times 3\frac{3}{4}$ in.

S. W. Reynolds, $1\frac{3}{4} \times 1\frac{1}{2}$ in.

Dr. Edward Hamilton gives the ownership of this picture to Captain Ashton, of Leamington.

ASHTON, Francis.

Head size, canvas 30 × 25 in.

Paid for, 1761, Mr. Aston, £21.

EXHIBITED.

British Institution, 1817, No. 114, by Mrs. Ashton.

ASTLEY, or ASHLEY, John.

Tom Taylor says he was Sir Joshua's fellow-pupil at Hudson's, and his companion on a detour on his way home by Venice and Germany in 1750. Astley was now (1755) in London drawing from time to time on Reynolds's purse, better filled now than in their old days of the dinners at the Cafe Inglese and their picnics at Tivoli.

This note is on the first page of the Diary for 1755: "Mr. Ashley, Debtor £7 7s."

Astley, who had been one of Reynolds's fellow-students at Rome, a clever, conceited, out at elbows, and reckless fellow, came to London this year, and by his first performance greatly delighted Walpole, for whom he had painted, while at Florence with Reynolds, a portrait of Walpole's friend and correspondent, Mr. Horace Mann, then our minister at that capital; but marriage with a rich wife soon removed him from the practice of the art.

Lady Dunkenfield Daniel, who fell in love with the flashy, handsome young painter at the Knutsford Assembly, at which Astley was figuring, while painting his way up to London from Dublin, where he had made a large sum in three years of portrait painting on his return from Italy. He married, November 7, 1759; but his wife and her only daughter by Sir William Daniel dying soon after, Astley inherited a Cheshire estate and £5,000 a year. He purchased Schomberg House, Pall Mall, and occupied the centre compartment himself. He was a gasconading spendthrift and a beau of the flashiest order. When the Dublin ladies sat to him, he is said, by way of flourish, to have used his unsheathed sword as a maulstick. The story of his having unguardedly taken off his coat at a picnic near Rome, and displayed a waistcoat back made up of one of his own canvases with a magnificent waterfall, has often been reprinted. Sir Joshua might have been of the party. (Leslie and Taylor's "Life of Sir Joshua," vol. i., p. 98.)

When Gainsborough came from Bath to London he set up his easel in Schomberg House, Pall Mall, a third of which he rented from Astley at £300 a year.

In the proposed charter for the Royal Academy, there appears the name of Ashley, portrait painter.

The Print Room, British Museum, has recently acquired a portrait of Astley, in black and white chalks, on blue paper, by Sir Joshua Reynolds.

ASTLEY, Edward.

Married, first, in 1751, Miss Rhoda Delaval, who died October 12, 1757, and secondly, February 24, 1759, Anne, youngest daughter of Christopher

Mills. He succeeded as 4th Baronet on the death of his father, Sir Jacob Astley, Bart., January 5, 1760. See DELAVAL, page 240.

Sat in June, 1761, as Mr. Ashley.

ASTLEY, Mrs.

Miss Mills married Edward Astley, of Widcombe, February 24, 1759; became Lady Astley in 1760.

Sat in August, 1759, as Mrs. Ashley or Astly.

ASTON, Mrs.; Miss Elizabeth Aston, commonly known as.

Head size, canvas 30 × 25 in.

The friend and correspondent of Johnson. Died November 25, 1785, aged seventy-six.

Sat in April, 1760, as Mrs. Aston. Paid for, 1761, Mrs. Aston, £21.

ASTON, Miss.

Head size, canvas 30 × 25 in.

Sat in 1757 as Miss Ashton. Paid for before 1759, Miss Ashton, £12 12s.

ATKINS, Sir Richard, Bart.

Head size, canvas 30 × 25 in.

Of Clapham, Surrey. Died June 10, 1756.

Sat in April, 1755.

Sold at Greenwood's, April 14, 1796, Lot 40, for £1 5s., to Bayley.

AUBREY, Sir John, 6th Bart.

Three-quarter length.

Born 1740; M.P. for the county of Buckingham for many years; First Lord of the Admiralty, 1782; one of the Lords of the Treasury, 1783 to 1789; died in 1826.

Standing, right arm on table; steel buttons on the coat; draped curtain; landscape in the distance.

Sat in July, 1788. Paid for, July 30, 1788, Sir J. Aubrey, £78 15s.

ENGRAVED.

J. Jones, 1788, $17\frac{1}{8} \times 13\frac{7}{8}$ in.

S. W. Reynolds, 1835, $4\frac{3}{4} \times 3\frac{7}{8}$ in.

„ „ (smaller), $2\frac{3}{8} \times 2$ in.

AUBREY, Sir John, Bart.

Whole length, canvas 34½ × 26½ in.

Standing in a very graceful attitude, with the right leg crossed over the other; leaning with right elbow on the back of a chair covered with red velvet; wearing a blue surtout and breeches, with embroidered vest; left hand holding hilt of sword; silk stockings, and shoes with buckles.

The picture belongs to the Rev. H. Seymour, at Holme Pierrepont Rectory, Nottingham.

AUFRERE, George.

Born 1716; formerly M.P. for Stamford; married Miss Arabella Bate, who survived him, by whom he had only one child, Sophia, who married Mr. Pelham, afterwards Lord Yarborough. Mr. Aufrere died at Chelsea, January 7, 1801.

Sat in February, 1767, as Mr. Aufrere.

AUFRERE, Miss.

Three-quarter length, 50 × 40 in.

Member of a Norwich family.

Seated, facing the spectator; face turned to the left; brown ringlets falling on her shoulders; an ample dress of a white material; trees and landscape forming the background.

Sat in July, 1770.

Formerly the property of R. Harvey Mason, of Swaffham, Norfolk, who had always heard it described as Miss Aufrere, and who purchased it from the Aufrere family.

Sold to Mr. Charles John Wertheimer, December, 1895, and by him to T. J. Blakeslee, of New York, U.S.A.

AXFORD, Miss.

Head size, canvas 29½ × 24½ in.

The picture belongs to Lord Sackville, and is No. 234 in the Knole catalogue.

AYLESBURY, Earl of. *See* BRUCE.

AYLESFORD, Heneage, 2nd Earl of.

Three-quarter length, canvas 50 × 40 in.

In peer's robes.

The picture belongs to the Earl of Aylesford.

AYLESFORD, Heneage, 4th Earl of.

Three-quarter length, 57 × 45 in.

Lord Steward of the Household. Born July 15, 1751; married, November 18, 1781, Lady Louisa Thynne, daughter of Thomas, 1st Marquess of Bath; died October 20, 1812.

Standing; background of trees; face turned to the left; left hand in breeches pocket; right holds a riding-whip; dark blue coat faced with red, cut to show cravat and drab vest.

Sat in July, 1780. Paid for, June, 1782, Lord Ailsford, £105.

EXHIBITED.

Grosvenor, 1889, No. 23, by the Earl of Aylesford.

This picture was catalogued at Christie's for sale on June 8, 1881, Lot 134, but withdrawn.

The picture belongs to the Earl of Aylesford.

AYLESFORD, Heneage, 4th Earl of.

Three-quarter length, canvas 50 × 40 in.

Standing, in a landscape; in peer's robes; staff in one hand. The head only painted by Sir Joshua Reynolds.

The picture belongs to the Earl of Dartmouth. See GUERNSEY, p. 404.

AYLESFORD, Heneage, 4th Earl of.

Half length, canvas 31 × 26 in.

In a blue coat.

Sat in May, 1786.

This picture was catalogued at Christie's for sale on June 8, 1881, Lot 137, but withdrawn.

The picture belongs to the Earl of Aylesford.

AYLESFORD, Charlotte, Countess of.

Three-quarter length, canvas 50 × 40 in.

Lady Charlotte Seymour, youngest daughter of Charles, 6th Duke of Somerset; born September 21, 1730; married, October 6, 1750, to Heneage, 3rd Earl of Aylesford (who died May 9, 1777).

In blue silk; her right arm leaning on a pedestal.

This picture was catalogued at Christie's for sale on June 8, 1881, Lot 139, but withdrawn.

The picture belongs to the Earl of Aylesford.

AYLESFORD, Louisa, Countess of.

Three-quarter length, 57 × 45 in.

Lady Louisa Thynne, daughter of Thomas, 1st Marquess of Bath; born March, 1760; married, November 18, 1781, Heneage, 4th Earl of Aylesford; died 1832.

Leaning against a pillar of a colonnade; head three-quarters to the right; white robe with over dress bordered with gold; brown hair dressed over a cushion; the left arm resting on a pedestal, the right by her side; woody landscape seen through colonnade.

Sat in February, 1782. Paid for, March, 1782, Lady Aylford, £105. Exhibited in the Royal Academy, 1782, No. 54.

When at the Royal Academy in 1782 Horace Walpole remarked: "Great simplicity." *Morning Herald*, 1782: "Lady Aylesford's portrait is a very strong likeness, and in point of execution does Sir Joshua great honour."

St. James's Chronicle: "No. 54, one of Sir Joshua's best pictures."

EXHIBITED.

Grosvenor, 1889, No. 91, by the Earl of Aylesford.

This picture was catalogued at Christie's for sale on June 8, 1881, Lot 133, but withdrawn.

ENGRAVED.

Valentine Green, 1783, $16\frac{3}{4} \times 12\frac{7}{8}$ in.

S. W. Reynolds (S. Cousins, R.A.), 5 × 4 in.

A First State before "the name on the pedestal" from the Buccleuch Collection sold at Christie's in 1887 for £57 15s.

The picture belongs to the Earl of Aylesford.

AYLIFFE, Mrs.

Sat in April, 1760.

AYLMER, Sir Fitzgerald, Bart.

Head size, canvas 30 × 25 in.

Seventh bart.; married Elizabeth, daughter of Fenton Cole; died February, 1794.

Coat trimmed with gold; a very damaged picture.

The picture was in the hands of Mr. Haines, the picture cleaner, in 1871, to be restored.

AYRE, Mr. and Mrs.

Sat in March, 1755.



BABB, Lady.

Sat in February, 1760. (Cotton's Catalogue, 1857.)

BACELLI, Giovanna.

Head size, canvas 30 × 25 in.

Celebrated dancer. Appeared in London at the Pantheon, 1779, and was very popular for some years. Walpole writes of her as dancing in Paris in 1788 with a blue bandeau on her head, having on it the motto of the Garter, she being then under the protection of the Duke of Dorset. She died in Sackville Street, Piccadilly, London, May 7, 1801, generally respected for her benevolence.

With a mask; to right, head turned to spectator; yellow dress; blue mantle; head bound with vine wreath; in right hand she holds a mask raised to her face; landscape background.

Sat in 1782-83. Paid for by the Duke of Dorset, February, 1783, £52 10s.

Exhibited at the Royal Academy in 1783, No. 206.

Morning Chronicle, 1783: "The portrait of Baccelli by the same artist, No. 206, has much truth of likeness, but not of the most captivating kind. It looks like a copy of her after she had been jaded with hard writing at Knowle."

EXHIBITED.

Guelph, 1891, No. 148, by Lord Sackville.

ENGRAVED.

J. R. Smith (oval), 1783, $12\frac{1}{4} \times 9\frac{7}{8}$ in.

Geo. Sanders, 1867, $4\frac{1}{2} \times 3\frac{1}{2}$ in.

An impression by J. R. Smith, first state, sold at Christie's, Palmerston Collection, 1890, for £22 1s.

A copy of Mademoiselle Bacelli as "Schindlerin," by G. S. Newton, was in the Heugh Sale, May 10, 1878, Lot 230, at Christie's, sold to Agnew for £21. See SCHINDLERIN.

BADDELEY, Mrs.

Head size, oval.

Daughter of Mr. Snow, Serjeant Trumpeter to the King ; married R. Baddeley, the comedian, who having acquired some knowledge of the French language, commenced acting at Drury Lane as a low comedian, personating foreign footmen with considerable applause. Mrs. Baddeley was an accomplished actress, a fine singer, and a very beautiful woman. Made her first appearance as "Ophelia." Her manner of singing and acting "Sweet Willy, O!" in the "Jubilee" created an immense sensation, and in pathetic scenes she stood unrivalled. Her personation of "Mrs. Beverley" in "The Gamester" was a marked success. Different dates of her death have been given, but the account in the "Gentleman's Magazine Selections," vol. ii., may be regarded as the most reliable. "July 1st, 1786.—In her apartments in Shakespeare Square, Edinburgh, Mrs. Baddeley, a lady well known for her theatrical abilities, her beauty, and for the miseries into which she plunged herself by obeying the dictates of impetuous passion." She was a confirmed opium-eater, and her death took place at the age of forty-three.

Pearls in her hair ; earrings of pearls ; a black ribbon round her neck ; caressing a cat which she holds in both hands.

Sat in 1771-72. Paid for by Mr. Hanger, 1771, 35 guineas.

Colonel William Hanger was afterwards Lord Coleraine.

ENGRAVED.

E. Walsh, 1772, $12\frac{3}{8} \times 10$ in.

BAGOT, Sir William, Bart.

Head size, 30 × 25 in.

Born 1728 ; M.P. for Stafford until 1754, when he was created Baron Bagot ; he died 1798.

Sat 1762-64. Paid for 1761 and 1763, Mr. Bagot, each time, £10 10s.

BAGOT, Mrs., afterwards Louisa, Lady Bagot.

Louisa, daughter of John, 2nd Lord Bolingbroke. Born 1734 ; married Mr. William Bagot in 1760 ; died 1820.

Sat in 1762. Paid for 1761 and 1763, Mrs. Bagot, each time, £10 10s.

BAGOT, Sir Walter, Bart.

Sir Walter Wagstaffe Bagot, LL.D. Born 1702 ; M.P. for Newcastle-under-Lyne ; afterwards for the University of Oxford ; married, 1724, Lady Barbara Legge, eldest daughter of William, 1st Earl of Dartmouth ; died 1768.

Sat in 1762. Paid for, 1761, Sir Walter Bagot, £10 10s. ; April 8, 1763 Sir Walter and Lady Barbara Bagot, £21.

BAGOT, Lady Barbara.

Head size, canvas 36 × 25 in.

Barbara, eldest daughter of William, 1st Earl of Dartmouth ; married, 1724, Sir Walter Bagot, Bart. ; she died 1765.

Sat in 1762. Paid for, 1761, Lady Barbara Bagot, £10 10s. ; April 8, 1763, Sir Walter and Lady Barbara Bagot, £21.

EXHIBITED.

British Institution, 1823, No. 2, by Lord Bagot.

BAIN, Miss.

Sat in 1762.

BAKER, Mr., afterwards Sir William, Knt.

M.P. for Plympton, Sir Joshua's birthplace, from 1747 to 1761, and an Alderman of the City of London ; married, January 19, 1742, Mary, daughter of Jacob Tonson (she died in 1753) ; knighted, November 3, 1760. An active politician, who, as Walpole remarked : "Drove George Greville, Lord Bute's Chancellor of the Exchequer, from his entrenchments ;" died January 23, 1770.

Sat in August, 1762, as Sir W. Baker.

BAKER, Mrs.

Veil over hair, pointed features, ermine-trimmed dress.

Paid for before 1760, Mrs. Baker, £21.

ENGRAVED.

J. Heath, oval, 6 × 5 in.

There is an impression in the British Museum, inscribed in pencil, Lady Baker.

BAKER, William, M.P.

Half length, canvas 36 × 30 in.

Son of Sir William ; born 1743 ; Sheriff of London and M.P. for Hertford ; married, first, May 23, 1771, Juliana, daughter of Thomas Penn (she died April 23, 1772), and secondly, October 7, 1775, Sophia, daughter of John Conyers ; died January 20, 1824.

Three-quarter face to the left ; in blue coat and waistcoat ; holding a book in his right hand ; right elbow resting on oak table.

Sat in August, 1762, as Mr. Baker. Paid for, before 1762, Mr. Baker, £21 ; August, 1762, Mr. Baker, son of Sir William, £15 15s.

The picture was presented to Dr. Foster, Head Master of Eton, 1763-1773, and left by him to the Provost's Lodge, where it now hangs.

BAKER, Mr.

Sat in July, 1761, as Mr. Baker. Paid for, June 10, 1761, Mr. Baker, £21 ; February 12, 1763, Mr. Baker, son of Sir William, £15 15s.

There must have been a portrait of another of Sir William Baker's sons.

Mr. Baker, of Bayfordbury, has found some interesting family correspondence with reference to Sir Joshua's pictures of the Baker family, which will probably be given in the Addenda.

BAKER, John.

Half length, canvas 36 × 30 in.

Youngest son of Sir William Baker ; born 1753 ; died unmarried.

Left arm leaning on a pedestal ; three-quarter face to the right ; white waistcoat and brown coat ; landscape background.

Sat in January, 1771, as Mr. Baker. Paid for, October 2, 1771, Mr. Baker, £26 15s. Mr. Baker possesses a cheque paid to Sir Joshua, dated October 2, 1771, value £26 5s.

The picture belongs to William Clinton Baker, of Bayfordbury, Herts.

BAKER, Mr.

Sat in January, 1771, as Mr. Baker. Paid for, June 3, 1771, Mr. Baker, £36 15s.

BAKER, Mrs.

Sat in February, 1770, as Mrs. Baker. Payment, September 7, 1770, Mrs. Baker, £36 15s.

BALDWIN, Mrs.

Whole length, canvas 55 × 43 in.

Wife of the British Consul at Smyrna. She was one of the lionesses of the time, and known as "The Fair Greek."

Seated cross-legged on a divan, nearly fronting the spectator ; profile to left. She holds a medal in her right hand. Green and gold striped Broussa silk dress with ermine tippet, turban head-dress.

Mrs. Jameson says that Mrs. Baldwin was a favourite model for painters, and during her residence in England Cosway painted her as a Greek dancing-girl.

Sat in 1782. Exhibited in the Royal Academy, 1782, No. 159.

Morning Herald, 1782: "The drapery and headdress of the Grecian lady appears overcharged, and, from that cause, does not so perfectly correspond with our ideas of Greek simplicity."

EXHIBITED.

British Institution, 1813, No. 25, by R. Westall, R.A.

Royal Academy, 1884, No. 205, by the Marquess of Lansdowne.

Sold at Greenwood's, April 16, 1796, Lot 31, and bought in for £37 16s. It afterwards became the property of Richard Westall, R.A., and was sold at his sale by Mr. Phillips in 1813 for £105 to the Marquess of Lansdowne.

ENGRAVED.

S. W. Reynolds, 1821 (S. Cousins, R.A.), $5\frac{1}{2} \times 4\frac{1}{4}$ in.

Paul Rajon, $11\frac{3}{4} \times 9$ in. Etched for "L'Art."

Mrs. Baldwin's beauty was striking, voluptuous, with the almond eye, peachy cheek, and rather full form we associate with our ideas of Eastern loveliness, and it was enhanced by wearing the graceful Smyrniote costume in which Sir Joshua painted her. "The Fair Greek" is one of his loveliest full-lengths, and, fortunately, it is in perfect preservation.

The picture belongs to the Marquess of Lansdowne, and is No. 125 in the Lansdowne catalogue.

BALDWIN, Mrs.

Whole length, canvas $54 \times 43\frac{1}{2}$ in.

Sold at Greenwood's, April 14, 1796, Lot 46, to Breda (the Swedish artist). Afterwards belonged to Mr. Pearce, at whose sale at Christie's, March 26, 1860, Lot 153, it was bought in for £120 15s. It afterwards became one of the Strawberry Hill Collection, at which sale, July 30, 1883, it was bought by Wertheimer, at whose sale at Christie's, March 19, 1892, Lot 715, it was bought by J. Wigzell, who sold it to R. Hall McCormick, of Chicago, the present owner.

An illustration of the picture is given in this book.

Mrs. Blodgett, of New York, owns a replica (30×25 in.) of a portion of the above picture.

BALDWIN, Mrs.

Sketch.

The same position as in the whole length, but with less flowers on the turban, and the ermine on the left shoulder does not form a point; there is no couch behind her.

Sold at Greenwood's, April 15, 1796, Lot 3, as Miss Pitt, in a Grecian dress, to Lord Inchiquin, for £1 1s.; again sold at Lady Thomond's sale at

Christie's, May 26, 1821, Lot 6, as a lady in Asiatic costume, to Zachary, for £10 10s. This is probably the same picture that was put up at Christie's, May 4, 1839, Lot 80 (Colnaghi, owner), as Mrs. Baldwin, and bought in for £4 14s. 6d., and again on January 18, 1840, Lot 22, as Mrs. Baldwin in a Persian costume, sold to Golding for £6 15s.

BALE, Rev. S. S., of Withingham.

EXHIBITED.

British Institution, 1857, No. 111, by C. Sackville Bale.

Sold at Christie's, June 19, 1849, Lot 176 (Earl of Abergavenny, owner), for £1 1s., to Sackville Bale. Rev. Mr. Bale must have been in some way connected with the Sackvilles, as on February 7, 1761, there is an entry, Mr. Bale for Lord George Sackville, £21.

BALE, Mrs.

Sat in February, 1758.

BAMFYLDE, John Codrington Warwick. *See* HUDDSFORD, page 488.

Sat in January, 1779, for the picture of himself and the Rev. George Huddesford.

BAMFYLDE, Catherine, Lady.

Whole length.

Catherine, eldest daughter of Admiral Sir John Moore, Bart., K.C.B.; married, 1776, Sir Charles Warwick Bamfylde, LL.D., of Poltimore, co. Devon, M.P. for Exeter, who was assassinated in 1823. Her son, Sir George, was created Lord Poltimore. Lady Bamfylde, who had been separated from her husband for several years, returned to London to attend upon him when wounded. She died at Egham, March 20, 1832, aged seventy-eight.

Her left arm resting on a pedestal, by the side of which grow some lilies; a lock of hair over her right shoulder; a string of pearls hanging from head-dress over the same shoulder and looped to the front of her dress with a flower; the right hand points downwards; trees and landscape.

Sat in 1777. Exhibited in the Royal Academy, 1777, No. 285. Paid for March, 1781, Lady Bamfield, paid by Mr. Gawler, £157 10s.

Morning Post, April 27, 1777: "No. 283. Portrait of a Lady. A whole length of Lady Bamfylde, in which there is an harmonious softness of colouring, but the drawing of the right arm is very incorrect, and a little fall of water in the background is one of Sir Joshua's daubs without its usual effect."

There is a recent copy of this picture at Poltimore Park.

The picture was sold by Lord Poltimore to Messrs. T. Agnew and Sons who sold it to Alfred de Rothschild, Esq.

ENGRAVED.

T. Watson, 1779, $23\frac{1}{4} \times 14\frac{3}{4}$ in.

S. W. Reynolds, $6\frac{1}{4} \times 4$ in.

First State. T. Watson. Allen Collection. Sold at Christie's, 1893, for £357. A proof was sold in Paris, May 6, 1898, for 7,000 francs.

BANKS, Captain.

Sat in 1757.

BANKS, Sir Joseph, Bart.

Three-quarter length, canvas 50 × 40 in.

The great naturalist and traveller. Born in London, 1743. After making a botanical exploration of Newfoundland and Labrador in 1768, he joined Cook's expedition as naturalist, together with Solander, and visited South America, Australia, and New Guinea. After his return he went with Solander to Iceland. In 1777 he was elected President of the Royal Society, and in 1781 he was created a baronet. He died in 1820.

Sitting, left arm on table, right hand leaning on the arm of a chair; coat trimmed with fur; on the table a globe, inkstand, books and letters; on one is inscribed, "Cras Ingens iterabimus æquor."

Sat in 1771, 1772, 1773, 1777. Exhibited in the Royal Academy, 1773, No. 239. Paid for by Mr. Hodgkinson, January 15, 1774, £73 10s.

EXHIBITED.

British Institution, 1813, No. 125, by Sir Joseph Banks.

ENGRAVED.

W. Dickinson, 1773, 18×14 in.

S. W. Reynolds, 5×4 in.

BANKS, Sir Joseph, Bart.

Half length, canvas 30 × 25 in.

Full face; in cloak with heavy fur collar; holding a ball in right hand.

Sat in 1787.

Picture in the possession of the Linnæan Society.

ENGRAVED.

S. W. Reynolds, 1834, $5 \times 3\frac{7}{8}$ in.

BANKS, Sir Joseph, Bart.

Oval.

Put up at Christie's (C. L. Kaye, owner), May 3, 1884, Lot 202, and bought in for £6 6s. It afterwards belonged to T. H. Ward, and was sold at Christie's, January 1st, 1889, for £7 17s. 6d.

BANKS, Sir Joseph, Bart.

Dilettanti Society Group. *See under* DILETTANTI.

Sat in 1777. January, 1778, for Dilettanti Society, £36 15s.

BANKS, GANDON, and PAUL SANDBY.

Thomas Banks, R.A., sculptor, born 1735. His father was land steward to the Duke of Beaufort. Became a student in the St. Martin's Lane Academy. Between 1763 and 1769 he gained three of the Society of Arts medals, and the Royal Academy gold medal in 1770 for a bas-relief of the "Rape of Proserpine," and two years later the travelling scholarship. Soon after he was induced to visit Russia, taking with him to St. Petersburg his "Cupid tormenting a Butterfly," which was purchased by the Empress. Died 1805.

James Gandon, architect, born 1742. He became a student in the St. Martin's Lane Academy, and in 1757 gained a Society of Arts prize. Was articled pupil to Sir William Chambers. On the foundation of the Royal Academy he entered as a student and gained the first gold medal awarded for architecture. In 1808 he gave up the practice of his profession and lived at Lucan, near Dublin. He died in 1823.

Paul Sandby, R.A., water-colour draftsman, born 1725. He went to live with his brother at Windsor in 1752. He was a member of the Incorporated Society of Artists, and was one of the original members of the Royal Academy. He practised successfully engraving in aquatint. He died in 1809 in his eighty-fourth year.

Sold at Christie's, April 27, 1872, Lot 291 (Gillott, owner), for £141 15s. to Woodcock.



BANNISTER, John.

Head size, $21\frac{1}{2} \times 17$ in.

Comedian. Born at Deptford, 1760. Having early obtained the notice of Garrick, he resolved no longer to be a quiet painter of nature on canvas,—a profession which he then followed. In 1802-3 he succeeded Mr. Kemble as acting manager of Drury Lane, and resigned the position in 1815. He died November 7, 1836.

To left; white cravat; lavender coat; hair powdered.

EXHIBITED.

National Portrait, 1868, No. 110, by J. H. Lee.

Guelph, 1891, No. 257, by Mrs. T. Hutchinson.

BARBER, Frank.

Head size, canvas 29×25 in.

Dr. Johnson's black servant. *See under* DR. JOHNSON.

Sat in 1767.

EXHIBITED.

British Institution, 1813, No. 140, First Catalogue, as Sir Joshua's black servant; 1823, No. 41, as head of a black; and 1861, No. 177, as Frank Barber, servant of Sir J. Reynolds, by Sir G. H. Beaumont, Bart.

ENGRAVED.

Alexander Scott, 1878, $5\frac{1}{8} \times 4\frac{1}{4}$ in. as "A Negro."

Mr. Frederick Byng has another head.

BARETTI, Joseph.

Half length, canvas 29×24 in.

The Thrale portrait.

A native of Turin. Born 1716; came to England, 1750; compiled an Italian and English Dictionary, to which Johnson wrote the dedication; was for a time tutor in the Thrale family. In a broil in the streets he stabbed a man who had assaulted him; he was arrested, tried for murder, but acquitted. At his trial, October 20th, 1764, Boswell says, "Never did such a constellation of genius enlighten the awful Sessions House,—Mr. Burke, Mr. Garrick, Mr. Beauclerc, Dr. Johnson, and many others,—and no doubt their favourable testimony had due weight with the court and jury." Dr. Johnson said of him, "I know no man who carries his head higher in conversation than Baretti." He was for some years Secretary for Foreign Correspondence to the Royal Academy, and translated the "Six Discourses" of Sir Joshua into Italian, for which he was paid 25 guineas. He died in 1789.

Seated to left, reading, with book close to his eye ; brown coat ; eyeglass held by a black ribbon ; antique ring on little finger of left hand ; curtain behind.

Sat in 1774. Exhibited in the Royal Academy, 1774, No. 223. Painted for Mr. Thrale for his house at Streatham.

EXHIBITED.

British Institution, 1813, No. 110, by Mrs. Piozzi ; 1843, No. 52, by Lady Holland.

National Portrait, 1867, No. 576,
Royal Academy, 1871, No. 37,
Grosvenor, 1884, No. 73, } by Lady Holland.

Sold in the Piozzi sale by Mr. Squibb on the death of Mrs. Piozzi in May, 1816, Lot 65, for £105, to Watson Taylor ; and at Christie's, June 13, 1823, Lot 47 (Geo. Watson Taylor, owner), from the Piozzi sale, bought in by Major Thwaites for £105. In 1832 sold by Robins for Mr. Taylor for £84 to the Marquess of Hertford, and given to Henry Richard, Lord Holland, in exchange for a portrait of Lady Irwin by Sir Joshua Reynolds. It now belongs to the Earl of Ilchester.

ENGRAVED.

J. Watts, 1780, 16 × 13 in.

J. Hardy, 1794, $8\frac{3}{4} \times 7\frac{1}{4}$ in.

The reverse in line by W. Bromley.

S. W. Reynolds, $2\frac{1}{8} \times 2$ in.

"The portrait of Baretti is among the finest Reynolds ever painted. A hint for the picture was probably taken from the near-sighted Sibyl of Michael Angelo ; but the attitude of Baretti, and the manner in which he holds the book he is devouring, are quite unlike the manner and attitude of the Sibyl. It must have appeared strange to see two pictures in the same exhibition (1774), by the same painter, so different in conception as Beattie and Baretti,—the last so original and characteristic,—the first, though much more powerfully painted and splendid in its effect of colour, so poor a display of trite allegory."—LESLIE AND TAYLOR'S *Life of Reynolds*, vol. ii., p. 76.

BARETTI, Joseph.

Two repetitions. One belongs to the Marquess of Lansdowne at Bowood, the other to the Earl of St. Germans. (7)

A copy was made by G. Marchi, which was put up at Christie's, June 9, 1821, Lot 126 (William Davis, owner), and bought in for £5 15s. 6d.

BARETTI, Joseph.

27 x 22 in.

Formerly in the possession of the Salisbury family in Denbigh, related to Mrs. Piozzi. Sold at Christie's, May 27, 1882, Lot 130 (W. Cornwallis West, owner), for £33 12s. to Beckett Denison, and sold at his sale, June 20, 1885, Lot 1022, for £21 to White.

BARKER, Mr. John.

Whole length.

Born 1707; London merchant, celebrated engineer, projector of Ramsgate Pier; died 1787.

Sitting at a table, his right hand resting on a plan of Ramsgate Harbour; on a table inkstand and papers; view of Ramsgate Harbour in background.

Sat in 1786-87. Paid for April 7, 1786, Mr. Barker and Fa——, £210. Exhibited at the Royal Academy in 1786, No. 215.

Morning Chronicle, 1786: "A full length of a gentleman projecting a harbour."

Morning Herald: "No. 215. Portrait of a gentleman. The acid expression of this portrait is transmuted since we pointed out that defect to a more pleasing aspect. It is not one of the best of Sir Joshua's performances."

Another paper says: "The portrait by Sir Joshua under it—in the bob wig, the not fair round face, and the velvet of his paws, all of which, not to say it profanely, but merely as irresistible quotation, merely is—we know not who, but some gentleman, as the background testifies, who projected a harbour."

EXHIBITED.

Suffolk Street, 1832, No. 101, Mr. John Barker, the engineer.

Sold at Christie's, May 15, 1830, Lot 106 (Sir Thos. Lawrence, P.R.A., owner), for £65 2s. to Gilmore. Described in the Catalogue "seated at a table on which there is a cover, in the artist's finest manner." A Mr. John Barker of Lowestoffe was bought in at Christie's, May 25, 1872, Lot 63 (Snell, owner), for £47 5s.

ENGRAVED.

J. Jones, 1786, 23 x 15 in.

Granger, 1802.

BARNARD, Doctor.

Provost of Eton, Dean of Derry, and Bishop of Killaloe.

Sat in 1762, 1767, 1773, 1774. 1766, Dr. Barnard and Lady, £20, frame and case paid for. Paid for when Provost of Eton, March 2, 1774, £50 for self and lady in full.

Reynolds's note, about 1771: "Dr. Barnard, first black and white; second verm. and white dry; third varnished and retouched."

Bought in at Robinson and Fisher's, Lord Waterpark's sale, June 14, 1895, Lot 169.

Doctor Barnard was appointed Chaplain to the Royal Academy in 1791 in succession to Peters, which he accepted by letter to Sir Joshua, dated July 29 of that year.

BARNARD, Mrs.

Sat 1767 and 1774.

Sold at Robinson and Fisher's, Lord Waterpark's sale, June 14, 1895, Lot 170, for £262 10s. to Tooth.

BARNARDISTON, Miss.

Paid for, 1762, Miss Barnardiston (a copy), £10 10s.

BARRE', Colonel Isaac.

Three-quarter length, canvas 50 x 40 in.

Son of Peter Barré, a merchant in Dublin; born about 1726; entered Trinity College, Dublin, 1740; intended for the law, but obtained an ensigncy in the 32nd Foot, 1746; major of brigade in America, 1758; adjutant-general, 1759; served with Wolfe at Quebec, and was beside him when mortally wounded; M.P. for High Wycombe; supported Lord Shelburne, opposed Charles Townshend on American taxes; a vigorous speaker in the House of Commons; died 1802. In Dublin the name was spelt Barry.

Standing, full face; red gold-laced coat and waistcoat; roll of paper in left hand; right pointing to a map of North America.

Sat in 1766. July 2, 1766, Col. Barry for two pictures, £147.

EXHIBITED.

British Institution, 1833, No. 20, by the Marquess Camden. By him again in 1846, No. 24.

National Portrait, 1867, No. 680, by same.

Royal Academy, 1880, No. 17, by the Marchioness Camden,—the 1766 portrait.

BARRÉ, Colonel.

With a supposed view of North America in the distance.

Memorandum by Reynolds, 1765 : "Col. Barry's picture is for Lord Shelburne."

This picture was painted for Lord Shelburne, who was afterwards created the Marquess of Lansdowne. Sold at his sale by Peter Coxe, Burrell, and Foster, February 25, 1806, Lot 93, for 15 guineas. Lord Lansdowne states, June 27, 1898, that he has not got this picture.

"Among the actresses and beauties, peers, generals, and admirals, members of the House of Commons, ministers and macaroni, whose names make the pocket-book for 1766 (like all the series, indeed) the most vivid reflector of the time, in which pass before us, still and quiet as in a camera obscura, the figures of those who are moving, working, bustling, in the outer world,—is the name of an orator little less audacious and impassioned, if less profound than Burke himself. This is Isaac Barré, the son of the Dublin grocer, first a struggling soldier of fortune,—one of those who supported Wolfe, in his dying moments, on the Heights of Abraham,—now the member for High Wycombe, the fast friend and most trusted aide-de-camp of Lord Shelburne, a speaker formidable to the Great Commoner himself. He sits to Sir Joshua as 'Col. Barry.' I suppose Sir Joshua's spelling is the Dublin grocer's, which the Colonel abandoned for the more foreign 'Barré.' We hardly need the note on the fly-leaf of the pocket-book to tell us that 'Col. Barry's picture is for Lord Shelburne.' We may still see in this picture, now in Lord Camden's possession, how vigorously Reynolds's pencil, though always favouring beauty, has dealt with that strongly-marked physiognomy, which Walpole has painted with the harsh colours he never failed to apply to any friend of Lord Shelburne : 'A black, robust man, of a military figure, rather hard-favoured than not, young, with a peculiar distortion on one side of his face, which it seems was a bullet lodged loosely in his cheek, and which gave a savage glare to one eye.'"—*LESLIE AND TAYLOR'S Life of Sir Joshua*, vol. i., pp. 256, 257.

BARRÉ, Colonel.

Sat in 1788.

The picture referring to this sitting must be the group with Lord Ashburton and Lord Lansdowne, as the two preceding portraits were both painted and paid for in 1766.

See page 34.

BARRINGTON, William, 2nd Viscount.

Head size, in an oval, canvas 30 × 25 in.

William Wildman, 2nd Viscount Barrington, eldest son of John Shute, 1st Viscount Barrington; born 1717; succeeded 1734; Chancellor of the

Exchequer 1761; Secretary at War 1765; died 1793. He married, September 16, 1740, Mary, only daughter of Henry Lovell and widow of Hon. Samuel Grimston.

To right; embroidered coat; dated 1762.

Sat in 1762. Paid for August, 1762, Lord Barrington, £10 10s. November 6, 1762, Lord Barrington, £10 10s.

EXHIBITED.

British Institution, 1864, No. 72, and
National Portrait, 1867, No. 418, by Viscount Barrington.

A picture described as Lord Barrington was bought in at Christie's, May 24, 1862, Lot 118 (Colnaghi, owner), for £16 16s.; this probably should have been Admiral Barrington.

ENGRAVED.

W. A. Rainger, 1864, $5 \times 4\frac{1}{8}$ in.

Picture belongs to Viscount Barrington.

BARRINGTON, General.

Head size, canvas 30 × 25 in.

The Hon. John, third son of the 1st Viscount Barrington; Francis, the second son, died young; major-general in the army, 1759; Colonel of the 8th Regiment of Foot; Governor of Berwick; served in several campaigns in Flanders, and commanded His Majesty's forces at the taking of Guadaloupe; died in 1764 in Paris.

1757-58. No date, Colonel Barrington, £15 15s. 1762, General Barrington, frame, £3 3s.

ENGRAVED.

R. Houston.

A. N. Saunders, 1878, $5\frac{1}{4} \times 4\frac{3}{8}$ in., as Colonel Barrington.

The Houston engraving is not known now; it is said only three impressions of the plate were taken. One of these was in the Gulston Collection, bought by a member of the family for 3 guineas.

Picture belongs to Viscount Barrington.

BARRINGTON, Hon. Mrs.

To waist, canvas 30 × 25 in.

Elizabeth, daughter of Florentius Vassal, married General the Hon. John Barrington, third son of the 1st Viscount Barrington of Ardglass, co. Down, Ireland.

Leaning on left hand ; green low dress ; ermine trimmed drapery.

Sat in 1757-58.

EXHIBITED.

British Institution, 1864, No. 68, }
National Portrait, 1867, No. 492, } by Viscount Barrington.

Sold at Greenwood's, April 14 (first day), 1796, Lot 37, and bought in for £4 14s. 6d. by Captain Walsh. Thomond sale, May 26, 1821, Lot 7, for £17 17s. to Sir Scrope Barnard, and at the Northwick sale, August 2, 1859, Lot 475, for £168 to Colnaghi, for Lord Barrington.

ENGRAVED.

R. Houston, 1758, 10 $\frac{7}{8}$ × 8 $\frac{7}{8}$ in.

S. W. Reynolds, 3 $\frac{3}{4}$ × 3 $\frac{1}{8}$ in.

BARRINGTON, Hon. Mrs.

Head size, canvas 30 × 25 in.

The Hon. Mrs. Liddell had one at 4, Granville Place. Mrs. Liddell was eldest daughter of George, 5th Viscount Barrington. She married in 1843 the Hon. Thomas Liddell, and died in 1856.

BARRINGTON, Admiral Hon. Samuel.

Head size, canvas 30 × 25 in.

Fourth son of John Shute, 1st Viscount Barrington ; Admiral of the White ; a distinguished naval commander ; chief in command at the reduction of Santa Lucia in 1778, and took an active part in the relief of Gibraltar ; promoted Admiral of the Blue, 1787 ; died at Bath, 1800.

In naval uniform ; looking to his right.

Sat in 1779. Paid for 1779, Admiral Barrington, £52 10s.

EXHIBITED.

British Institution, 1824, No. 175, }
The International, 1862, No. 28, } by Greenwich Hospital.

ENGRAVED.

R. Earlom, 1780, $13\frac{1}{8} \times 10\frac{7}{8}$ in.

S. W. Reynolds, $3\frac{5}{8} \times 3\frac{1}{8}$ in.

Also by an unknown engraver, $16\frac{1}{4} \times 13\frac{3}{4}$ in.

Picture presented to Greenwich Hospital by Shute Barrington, Bishop of Durham, Admiral Barrington's brother, in 1824.

Now at Greenwich Hospital. This was one of the pictures referred to by Northcote, in which the sky was painted with a colour which turned green, though bought by Sir Joshua of a foreign colourman as ultramarine. Sir Joshua repainted the sky. The Hon. G. Barrington has kindly forwarded me the following note on the subject from Sir Joshua to the 2nd Viscount Barrington :

"Leicester Fields,
"June 24 (1779?).

"My Lord,

"I am sorry that the hurry of business has prevented me from returning the pictures before. I have endeavoured to repair Mr. Barrington's in the best manner I can. In regard to the Admiral's picture, I could scarce believe it to be the picture I painted, the effect was so completely destroyed by the green sky. This was occasioned by a blunder of my colourman, who sent blue verditer, a colour which changes green within a month, instead of ultramarine, which lasts for ever. However, I have made such a background now as, I think, best corresponds with the head, and sets it off to the best advantage.

"I am,

"With the greatest respect,

"Your most humble and most obedient servant,

"JOSHUA REYNOLDS."

—LESLIE AND TAYLOR'S *Life of Sir Joshua*, vol. ii., pp. 879, 880, note 4.

BARRINGTON, Admiral Hon. Samuel.

Head size, canvas 30 × 25 in.

Replica No. 1.

EXHIBITED.

British Institution, 1846, No. 6, by Her Majesty.



BARRINGTON, Admiral Hon. Samuel.

Head size, canvas 30 × 25 in.

Replica No. 2.

Given to the Countess of Normanton, who was a daughter of Lord Barrington, by Lord Herbert of Lea, who had it from his mother, the Countess of Pembroke, on her marriage in 1856.

The picture belongs to the Earl of Normanton, and is No. 167 in the Somerley catalogue.

BARRINGTON, Admiral Hon. Samuel.

Head size, 30 × 25 in.

In naval uniform ; looking to the right.

Replica No. 3.

This picture was presented to Admiral Sir Charles Knowles, Bart., who left it to Miss Theresa Knowles, the aunt of the present baronet.

BARRINGTON, Admiral Hon. Samuel.

Head size, canvas 30 × 25 in.

Replica No. 4.

The picture belongs to General R. Mackenzie, at 14, Charles Street, Berkeley Square.

Sold at Christie's, June 1, 1849, Lot 26 (Thos. Purvis, Q.C., owner), for £5 5s. to Anthony ; there is a note in the catalogue that six replicas were painted by Sir Joshua for the six officers who served on board the admiral's ship ("The Prince of Wales") at the taking of St. Lucia ; also on May 14, 1855, Lot 34 (W. Fuller Maitland, owner), for £13 13s., to Hickman, and November 28, 1879, Lot 101 (Warren, owner), to Durham for £6 16s. 6d.

Another replica belongs to the Hon. Eric Barrington, at 62, Cadogan Place.

BARRINGTON, Hon. and Rev. Shute.

Head size, canvas 30 × 25 in.

Sixth son of John Shute, 1st Viscount Barrington ; Bishop of Llandaff, 1769 ; of Salisbury, 1782 ; and of Durham, 1791.

No date (before 1760), Rev. Mr. Barrington, £21.

ENGRAVED.

A. N. Sanders, 1878, $5\frac{1}{4} \times 4\frac{3}{8}$ in.

Picture belongs to Viscount Barrington.

BARRY, Spranger, Actor.

Head size.

Born in Dublin, 1719 ; son of an eminent silversmith in that city ; brought up to the business, but an early intercourse with the theatre, a remarkably

handsome person, fine voice, and pleasing address, decided him in adopting the theatrical profession. His first appearance was in 1741 in the character of Othello. He came from Cork in 1747, and obtained an engagement at Drury Lane, where he took the lead, and then engaged himself at Covent Garden. In 1758 he joined Mr. Woodward in an expedition to Ireland, and this not realizing expectation, Woodward returned to Covent Garden. Later on Barry did likewise, and got an engagement at the Haymarket in 1766 under Foote. He died in 1777. He was a pleasant companion, delighted in giving splendid entertainments, and was Garrick's most formidable rival.

Looking to the left; with coat open and the top three buttons of waistcoat unbuttoned; cocked hat under right arm.

Sat in July, 1758, and September, 1759.

In 1796 the picture was in the possession of Mr. Portis, and was sold in Caleb Whitefoord's sale, Christie's, May 5, 1810, Lot 70, half length of C. Barry, very fine, for £34 13s., to Segulier.

See PORTEUS, page 759.

ENGRAVED.

E. Harding, 1796, $4\frac{1}{4} \times 4$ in.

BARRY, Mrs.

Wife of Spranger Barry.

Full face, looking to the left; white dress and dark sash; an ermine-lined cloak; left elbow on a table, on which is a sheet of music.

ENGRAVED.

S. W. Reynolds, 1821, $4\frac{1}{8} \times 3\frac{1}{4}$ in., as Anonymous, No. 14.

The picture belonged to Charles John Wertheimer, who sold it to Leopold Hirsch, the present owner.

A picture called Mrs. Barry, oval, was sold at Christie's, July 22, 1871, Lot 79 (Green, owner), for £4 6s., to Lewin.

BARRYMORE, Lord.

Richard, 6th Earl; born 1745; succeeded in 1751; married, 1767, Amelia Stanhope, third daughter of William, 2nd Earl of Harrington; died 1773.

Sat in February, 1766.

BARRYMORE, Lady.

Wife of Richard, 6th Earl.

Sat in January, 1770, and June, 1771.

BARRYMORE, Miss Caroline.

Only daughter of Lord and Lady Barrymore ; born 1768 ; married, 1788, Count de Melfort, of the French service.

Sat in November, 1770.

This sitting probably refers to a picture of her mother with the two-year-old infant in her arms.

BARTOLOZZI, Francis, R.A.

To waist, canvas 30 × 25 in.

Celebrated engraver ; born in Florence, September 21, 1725 ; the son of a goldsmith ; learnt the art of engraving from Joseph Wagner of Venice, and soon became celebrated as a worker in all the different forms of engraving and etching. Came to England in 1764 ; appointed Engraver to the King ; one of the original Academicians at the founding of the Royal Academy ; went to Portugal in 1802. Died at Lisbon, 1815.

Looking to right ; crimson fur-trimmed coat ; leaning on right arm, showing part of left hand.

Sat in June, 1771, and October, 1773.

EXHIBITED.

National Portrait Exhibition, 1867, No. 525, } by the Earl of Morley.
Grosvenor, 1884, No. 85,

ENGRAVED.

R. Marquard, 1784, $9\frac{1}{2} \times 8$ in.

T. Watson, 1785, $13\frac{1}{8} \times 11$ in.

F. G. Haid.

BARTON, Mr.

Sat in 1786. Paid for, June, 1786, Mr. Barton, £52 10s.

BARWELL, Richard, and Son.

Whole length.

Was an intimate friend of Warren Hastings, a member of his council in India, and also a firm supporter of his friend throughout his memorable trial. He came to England about 1780, having amassed a large fortune in India ; purchased Stanstead Park, Sussex, from the executors of the Earl of Halifax, where he died, September 2, 1804. He was M.P. for Helstone from 1781 to 1784 ; for St. Ives until 1790 ; and for Winchelsea until 1796. His wife was sister of Sir Isaac Coffin, and remarkable for beauty and accomplishments. They had several children. In 1811 she married E. M. Mundy, Esq., surrendering her jointure of £4,000 a year. Her son was also Richard Barwell.

Sitting in his library at a table, his son by his side taking a pen from his

father's hand, a dog behind him ; the background a draped curtain and book-case filled with books ; a map suspended from one of the shelves.

Sat in October, 1780, and January, 1781. Paid for, July 4, 1781, Mr. Barwell, £315. Painted for Warren Hastings.

EXHIBITED.

British Institution, 1854, No. 132, as a gentleman in his library, by Captain E. H. Beauchamp.

Sold at Christie's, March 19, 1864, Lot 145 (Captain E. H. Beauchamp, owner), described, "the late Mr. Barwell of Stanstead Park, seated in his library with one of his sons." Bought in for £110 5s.

ENGRAVED.

W. Dickinson, $29\frac{3}{4} \times 19\frac{3}{4}$ in.

R. B. Parkes, 1865, $7\frac{3}{8} \times 4\frac{3}{4}$ in.

When the picture belonged in 1865 to Mrs. Barwell, it contained a small portrait of Warren Hastings on the bookcase. This portrait does not appear in the engraving by Dickinson, but is in that by Parkes. Since 1865 the portrait has disappeared from the picture, which afterwards belonged to General Barwell.

Extract from Sir Joshua's letter of January 17, 1781, to his nephew, William Johnson, beginning his career in Bengal: "I am now drawing a whole length of Mr. Barwell and his son for Mr. Hastings. When the picture goes to India I shall write at the same time in your favour."—LESLIE AND TAYLOR'S *Life of Reynolds*, vol. ii., p. 316.

The picture now belongs to Sir Horatio Davies, K.C.M.G., M.P.

BARWELL, Miss.

Three-quarter length, canvas 30 × 25 in.

Daughter of Mr. Richard Barwell ; married a Mr. Sandelroi.

Seated to right, face turned to spectator ; hair powdered and dressed in sausage curls, over which is a wide-trimmed black hat ; white dress ; hands in a muff ; landscape background.

Paid for, May 31, 1785, Miss Barwell, £52 10s.

Pocket-book missing for 1785.

The picture belongs to Miss Barwell.

BASIL, Miss.

Sold at Lady Thomond's sale, May 19, 1821, Lot 49, for £21, to Geddes.

BASSET, Francis.

Half length, canvas 30 × 25 in.

Francis Basset of Tehidy ; born 1757 ; was educated at Eton under Dr. Davies, who was Head Master from 1773-92 ; created a baronet in 1779 ; raised to the peerage as Baron de Dunstanville, 1796, and Baron Basset of Stratton, 1797. Died 1835, when the title of de Dunstanville became extinct.

Looking to the right ; in a grey Vandyke dress with slashed sleeves ; white Vandyke collar.

Paid for, May, 1776, Mr. Basset, £36 15s.

The picture was presented to Dr. Davies by Mr. Basset, and was left by him to the Provost's Lodge at Eton College, where it now is.

BASSET, Francis.

Half length, canvas 30 × 24 in.

Sat as Mr. Bassett, May, 1776. Paid for, July, 1776, Mr. Basset, £26 15s.

Memo. by Reynolds : "April 29, 1776. Mrs. Basset. Asphalt and verm. solo, glazed, retouched."

This must be an error for Mr., as there was no Mrs. Basset in 1776, the second Francis Basset marrying in 1780.

The picture belongs to Gustavus Lambart Basset, Esq., of Tehidy, Camborne, Cornwall.

BASSET, Francis.

Three-quarter length, canvas 50 × 40 in.

Sat in March, 1777. Paid for, April, 1777, Mr. Basset (half length), £73 10s.

BASSET, Mrs.

Head size, canvas 30 × 25 in.

Margaret, daughter of Sir John St. Aubyn, Bart., of Clowance, co. Cornwall ; married, October 19, 1758, Francis Basset, of Tehidy ; died October 19, 1768.

Sat in April, 1759, and May, 1762. Paid for, May 30, 1763, Mrs. Bassett, £21.

The picture belongs to John Peverell Rogers, at Penrose, near Helston. Miss Margaret Basset married John Rogers, of Penrose, in 1776.

BASTARD, William, M.P.

Head size, canvas 30 × 25 in.

Son of Pollexfen Bastard, of Kitley, M.P. for Devon ; raised a corps of volunteers on the appearance of a French fleet at Plymouth, 1779, and removed a body of French prisoners in safety ; gazetted a baronet, but did not assume the title. Died 1782.

Dark blue coat, red waistcoat ; full face, head leading to left ; has the appearance of being blind in right eye.

Sat in March, 1755, and May, 1757. Paid for, June 11, 1761, Mr. Bastard, £12 12s.

EXHIBITED.

National Portrait Exhibition, 1867, No. 692, by Baldwin J. P. Bastard.

BASTARD, Mrs. (Ann Worsley).

To waist, canvas 30 × 25 in.

Daughter of Thomas Worsley, of Hovingham, co. York ; married William Bastard, of Kitley, Devon, June 24, 1754 ("Gentleman's Magazine" says with £10,000); died 1765.

Nearly front face ; pearl earrings, pearls in her hair ; in a light cloak and quilted dress, with four bows down the front ; lace sleeves.

Sat in March, 1755, and May, 1757. Paid for, June 28, 1766, "Mrs. Bastard painted about 1755," £12 12s.

EXHIBITED.

National Portrait Exhibition, 1867, No. 662, by Baldwin J. P. Bastard.

ENGRAVED.

J. McArdell, $9\frac{7}{8} \times 8\frac{3}{4}$ in.

C. Corbutt.

R. Brookshaw.

S. W. Reynolds, $3\frac{3}{8} \times 2\frac{7}{8}$ in.

"Mr. and Mrs. Bastard, Devonshire and Cornish couple. The Bastard pictures are at Kitley, South Devon. Mrs. Bastard is painted three-quarters, as a beautiful young woman, with rather a long face, dressed in a sacque and stomacher, edged with ribbons."—TOM TAYLOR, vol. i., p. 145.

Dr. Hamilton says : "It is said that when Mrs. Bastard sat she wished to be painted with her eyes looking to the front, to which Sir Joshua objected, as she had somewhat of a squint ; she insisted, and the portrait was so commenced, but was soon altered at her own request."

BATH, William Pultney, Earl of.

Half length, canvas $49\frac{1}{7} \times 39\frac{1}{4}$ in.

Son of William Pultney, of Misterton, co. Leicester, of very ancient descent.

William Pultney was the popular statesman of the reigns of the first two sovereigns of the House of Brunswick. In 1714 he was Secretary of State, which he resigned in 1717 ; Officer of the Household in 1723, and sworn of the Privy Council, when he resigned again in 1725. In the reign of George II. he was leader of the opposition to the administration of Sir Robert Walpole. His eloquence was so keen, pungent, and adverse to the Court that his name was erased from the list of Privy Councillors in 1731. That proceeding having no other effect, however, than rendering Pultney more popular, Sir Robert at length discovered that the only manner in which he could hope to triumph over so gifted a rival was to cajole him into the acceptance of a peerage, and accordingly communicated his views in a long letter to the king, from which the following brief summary is taken. The letter is dated January 24th, 1741.

"In order, then, to destroy Pultney's popularity, he must be invited to court, and your Majesty must condescend to speak to him in the most favourable and distinguished manner ; and make him believe that he is the only person upon whom you can rely. Your Majesty should then accede to his forming an administration as he pleases, and impress upon him how mindful you are of his health, and that, as he is somewhat infirm, it will be necessary for him to quit the House of Commons, where no step is taken according to his advice, and that you will mark your appreciation of him by creating him a peer. This he may be brought to, for, if I know anything of mankind, he has a love of honour and money ; and notwithstanding his great haughtiness and seeming contempt for honour, he may be won, if it be done with dexterity. For as the poet Fenton says :

' Flattery is an oil that softens the thoughtless fool.'

If your Majesty can once bring him to accept of a coronet, all will be over with him ; the bee will have lost his sting, and become an idle drone, whose buzzing nobody heeds."

In this scheme the king acquiesced, and William Pultney, having been restored to the Privy Council, was created, July 14th, 1742, Baron of Heydon, co. York, Viscount Pultney of Wrington in Somersetshire, and Earl of Bath. He married Anna Maria, daughter of John Gumley, of Isleworth, co. Middlesex, and had a son and daughter ; the latter died in 1741, and the former unmarried in 1763. The earl died in 1764, when, failing male issue, all his honours became extinct.

Sitting in his robes, resting on a stick.

Sat in 1755. Paid for before 1762, Lord Bath, £21. 1761, Lord Bath, £21.

ENGRAVED.

J. McArdeU, 1758, $12\frac{1}{2} \times 9\frac{7}{8}$ in.

S. W. Reynolds, $5\frac{1}{8} \times 3\frac{7}{8}$ in.

This picture was painted for a great friend of Lord Bath, good old Mr. Henry Tolcher, of Plymouth, Alderman, friend of Reynolds and Northcote, whom he introduced to Sir Joshua, and always befriended.

The picture was bought at the sale of Mr. Tolcher's effects after his death by Henry Woolcombe, President of the Athenæum Society, Plymouth, and now belongs to the Rev. G. Ley Woolcombe, of Hemerdon, Plympton.

BATH, William Pultney, Earl of.

The picture belonged in 1845 to Lord Northwick.

Purchased from Mr. Thomas Moore, May, 1858, for 70 guineas, by the Trustees of the National Portrait Gallery, by whom it has been transferred to the Foreign Office.

A picture was sold at Christie's, July 11, 1870, Lot 22, as Pulteney, Earl of Bath (Holloway, owner), for £3 10s., to Fryer.

BATH, William Pultney, Earl of.

Three-quarter length, canvas $59 \times 57\frac{1}{2}$ in. (oblong).

Figure to below the knees, seated in peer's robes, facing the spectator ; pen in right hand, which rests on a green-covered table ; books, papers, and

silver inkstand thereon ; face, three-quarters to left ; eyes, dark brown ; green curtain ; pilaster and column to left.

Sat in August, 1761.

Presented by Lord Bath to Mrs. Montagu. Bought by the Trustees of the National Portrait Gallery from Lord Rokeby for £400. No. 337 in the catalogue.

ENGRAVED.

James Scott, 1874, 6 × 6 in.

BATHURST, The Hon. Mrs., afterwards Countess Bathurst.

Half length, canvas 30 × 25 in.

Tryphena, daughter of Thomas Scawen of Maidwell, Northamptonshire, married (as his second wife), June 14, 1759, Henry Bathurst, second son of Allen, 1st Earl Bathurst, who succeeded to the title, September 16, 1775.

Three-quarter face, to the right ; dark hair ; curl hanging over left shoulder ; dark dress, open in front, showing white bodice ; white sleeve, right hand up to her face.

The picture belongs to Earl Bathurst, at Cirencester House, Cirencester.

Sat in July, 1759, as Mrs. Bathurst.

BAXTER, Mr.

Paid February, 1789, Mr. Baxter, for a picture painted for Prince de Yusapoff, one of the chamberlains of H.I.M. and her Ambassador at the Court of Turin, £52 10s.

Although from the above entry the payment was probably for a fancy subject, and not for a portrait of Mr. Baxter, yet as the subject is not known, there is no other way of recording it except under Mr. Baxter's name.

BAYHAM, John, Lord.

John Jefferys, Viscount Bayham, born 1759, succeeded his father as 2nd Earl Camden in 1794 ; Lord Lieutenant of Ireland, 1798 ; Created Marquess Camden in 1812 ; died 1840. *See PRATT, page 771.*

BAYHAM, Frances, Viscountess. *See MISS MOLESWORTH, p. 652.*

BAYHAM, Frances, Viscountess.

Afterwards Marchioness Camden.

Three-quarter length, canvas 55 × 44 in.

Frances, daughter and heiress of William Molesworth, of Wanbury, Devon ; married December 31, 1785, John Jeffryes, Viscount Bayham, who succeeded his father as 2nd Earl Camden, 1794. Her ladyship died 1829.

Seated full face ; large hat and white feather ; white dress, black lace shawl ; landscape background.

Sat in April, 1786, as Mrs. Pratt, and in May, 1786, and February, 1787, as Lady Bayham. Paid for, May, 1787, Lady Baham, £100, not carried out (received January, 1789, £50, remaining £50), "The second £50 has been p^d in 1790 so says R. Kirkley," and August, 1791, Lady Baham, £55.

She became Lady Bayham, May 13, 1786, and Marchioness Camden in 1812.

EXHIBITED.

British Institution, 1833, No. 12, as the late Marchioness Camden, by the Marquess Camden, K.G.

Royal Academy, 1880, No. 36, as Miss Elizabeth Molesworth, by the Marchioness Camden.

ENGRAVED.

Charles Waltner, 1880, 19½ × 14¼ in.

The picture belongs to the Marquess Camden.

BAYLY, Mr.

Sat in May, 1771.

BAYLY, Mrs.

Sat in May, 1771.

BEATTIE, Doctor James, LL.D., D.C.L.

Half length, canvas 56 × 45 in.

Born at Lawrencekirk, Kincardineshire, 1735, where his parents had a small farm; educated at Marischal College, Aberdeen; schoolmaster at Fording and Aberdeen; became known to Lord Monboddo; Professor of Moral Philosophy at Marischal College, 1760; published his "Essay on Truth," 1770, "The Minstrel," 1771; the friend of Johnson, Reynolds, etc.; received a pension, 1773; and experienced a severe calamity in the death of his son, Montagu Beattie, March 14, 1796, aged seventeen. In his latter years he suffered from illness. Died August 18, 1803.

In scarlet academic gown, with his essay under his arm; behind him is the angel of truth thrusting down sophistry, infidelity, and scepticism.

Sat in 1774. Exhibited in the Royal Academy, 1774, No. 221, as Doctor Beattie, with allegorical figures, called the Triumph of Truth.

Dr. Beattie preserved this painting with the utmost care, keeping it covered with a green silk curtain, and at his death left it to his niece, Mrs. Glennie.

Beattie in his journal says: "August 16, 1773. Breakfasted with Sir Joshua Reynolds, who this day began the allegorical picture. I sat to him five hours, in which time he finished my head and sketched out the rest of my figure. The likeness is most striking, and the execution most masterly. The figure is as large as life. Though I have sat five hours I was not in the least fatigued, for by placing a large mirror opposite my face Sir Joshua Reynolds put it in my power to see every stroke of his pencil, and I was greatly entertained

to observe the progress of his work and the easy and masterly manner of the artist, which differs so much from the manner of all other painters I have seen at work, as the execution of Giardini on the violin differs from that of a common fiddler." (Northcote, vol. i., p. 299.)

EXHIBITED.

British Institution, 1845, No. 19, by the executors of the Rev. D. Glennie; and in 1862, No. 146, by the Misses Glennie, and by these ladies in National Portrait Exhibition, 1867, No. 686. It was bequeathed by them to the University of Aberdeen.

ENGRAVED.

J. Watson, 1775, $16\frac{1}{4} \times 12\frac{3}{4}$ in.

T. Gaugain, 1805 and 1807, $8 \times 6\frac{3}{8}$ in.

F. Bartolozzi.

Frederick Bromley, 1861, $6\frac{5}{8} \times 5\frac{1}{8}$ in.

Presented to him by Sir Joshua during his visit to London in 1773, but it was not finished until the beginning of the following year. The Angel of Truth goes before him beating down Sophistry, Scepticism, and Infidelity. These figures are sometimes described as representing Voltaire, Gibbon, and Hume. But Reynolds, in a letter to Beattie, February 22, 1774, wrote as follows: "Mr. Hume has heard from somebody that he is introduced in the picture not much to his credit. There is only a figure covering his face with his hands, which they may call Hume or anybody else. It is true it has a tolerable broad back. As for Voltaire, I intended he should be one of the group." Goldsmith upbraided Reynolds for it, asking why he could think of degrading so high a genius as Voltaire before so mean a writer as Beattie, prophesying that his book would be forgotten, but the fame of Voltaire and this picture would live for ever, to his disgrace as a flatterer. (Northcote, vol. i., p. 300.)

For a full account of the picture, *see* Beechey, 1852, vol. i., p. 223.

BEATTIE, Joseph.

ENGRAVED.

J. Watts, 1780, half length.

C. Hardy, 1794.

BEAUCHAMP, Francis W.

A picture catalogued Francis W. Beauchamp was sold at Christie's, December 17, 1887, Lot 295 (Godfrey, owner), for £99 15s., to Henson.

BEAUCHAMP, Francis, Lord, afterwards 2nd Marquess of Hertford.

Half length, canvas 30 × 25 in.

A youth between two pillars; face, nearly in profile, to right; Vandyke collar and cuffs; left arm resting on base of pillar; sword in his hand.

Sat in 1758 and 1759. The picture is inscribed on the pedestal, "Viscount Beauchamp, son of the Earl of Hertford, 1759."

ENGRAVED.

G. S. Shury, 1863, $5\frac{3}{8} \times 4$ in.

The picture belongs to the Earl of Carnarvon.

BEAUCHAMP, Francis, Lord, afterwards 2nd Marquess of Hertford.

A picture belonging to the Marquess of Hertford. *See* HERTFORD, p. 461.

BEAUCHAMP, Francis, Lord, afterwards 2nd Marquess of Hertford.

Half length, canvas $24\frac{1}{2} \times 20\frac{1}{2}$ in.

Sold at Christie's, June 16, 1860, Lot 85 (Matthew C. Wyatt, owner)—Marquess of Hertford when a boy—bought by Wells, £35 14s.; May 10, 1890 (Wells, owner), to McLean, for £94 10s.

BEAUCHAMP, Isabella Anne Ingram Shepherd, Lady.

Whole length, canvas 93×57 in.

Daughter of Charles Ingram, 10th Viscount Irvine; born 1759; married, 1776, as his second wife, Francis Seymour Conway, Viscount Beauchamp, afterwards 2nd Marquess of Hertford, 1794. She died April 12, 1836.

Standing to left, in a garden at the foot of a flight of steps; yellow dress with white skirt over it; yellow scarf on her shoulders; high head-dress and white feathers; holds a feather fan in her right hand; landscape background.

Sat in September, 1781. Dec. 21, 1789, Lady Beauchamp, £157.

EXHIBITED.

National Portrait Exhibition, 1867, No. 420, by H. F. Meynell Ingram.
Royal Academy, 1882, No. 180, by the Hon. Mrs. Ingram.

ENGRAVED.

J. Scott, 1868, $7\frac{5}{8} \times 4\frac{5}{8}$ in., as Marchioness of Hertford.

BEAUCHAMP, Isabella Anne Ingram Shepherd, Lady.

Half length, oval, canvas 29×24 in.

Three-quarter face, towards the right; black cloak; white lace round her neck; white lace cap, tied with a bow under the chin; sky background.

Sat in May, 1777.

EXHIBITED.

Royal Academy, 1884, No. 31, as Lady Sarah Bunbury, by the Marquess of Lansdowne.

"This picture was known for many years past in the Lansdowne Collection as a portrait of Lady Bunbury."—*Lansdowne Catalogue*, page 88.

Mr. A. Graves, who has carefully examined the picture, is of opinion that it is a portrait of Lady Beauchamp, and is the picture for which she sat in 1777.

The picture belongs to the Marquess of Lansdowne, and is No. 110 in the Lansdowne catalogue.

BEAUCHAMP, Isabella Anne, Lady.

Half length, canvas 30 × 25 in.

Full face ; hair in curls, a lock falling on each shoulder ; white dress ; white fichu, and black scarf over right shoulder ; dark background.

Sat in July, 1789, as Lady Beauchamp. In July, 1789, when Reynolds had nearly finished the portrait of Lady Beauchamp, the last female portrait that he ever painted, says Malone, he for the first time perceived his sight so much affected that he found it difficult to proceed.

EXHIBITED.

Leeds, 1868, No. 1,032, by Sir John Ramsden, Bart.

ENGRAVED.

W. Nutter, 1790, $8\frac{1}{2} \times 6\frac{7}{8}$ in., }
S. W. Reynolds, $2\frac{3}{8} \times 2$ in., } as Viscountess Beauchamp.

The picture belongs to Sir John Ramsden, Bart.

BEAUCLERC, Lady Catherine.

Afterwards Duchess of St. Albans. Born October 25, 1742 ; daughter of William, Earl of Bessborough. She married, 1763, Aubrey Beauclerc, son of Lord Vere, to which title he succeeded in 1781. He succeeded his cousin as 5th Duke of St. Albans in 1787 ; died 1802. She died September 4, 1789.

Sat in 1765.

BEAUCLERC, Miss Elizabeth.

Whole length.

Afterwards Lady Herbert. Daughter of Mr. Topham Beauclerc and Lady Diana. Married, 1787, George Augustus, Lord Herbert, who became 11th Earl of Pembroke in 1794. She died 1793.

As "Una with the Lion ;" kneeling on the ground to left ; in a wooded landscape, with a lion beside her ; white dress, hands on her lap ; a long tress of hair over her right shoulder.

Sat in 1777. Exhibited in the Royal Academy, 1780, No. 138, as portrait of a lady in the character of Spenser's "Una." "Very sweet."—W.

The Public Advertiser, 1780: "No. 138. Lady in the character of Spencer's Una, which is a perfect picture of beauty, innocence and simplicity."

Morning Chronicle: "The character of Una by the president is a design of such real merit and greatness of stile, that I think I am warranted in saying he has made virtue more lovely by it, and has shown us the human face divine."

St. James's Chronicle: "This we are told is designed for a portrait of Miss Beauclerk. The upper part of the figure is enchanting, but the lower is offensive from a fault that Sir Joshua has more than once committed, that of placing his figures in an equivocal attitude, as if they were stiffened in the act of curtsying."

ENGRAVED.

T. Watson, 1782, $12\frac{1}{8} \times 9\frac{3}{4}$ in.

S. W. Reynolds, $6 \times 4\frac{5}{8}$ in.

BEAUCLERC, Miss Elizabeth.

Whole length, canvas 55×44 in.

This picture is the reverse way to the last, and differs in many particulars, and is very unfinished.

Her father, Topham Beauclerc, died whilst it was being painted, thus accounting for its being unfinished and left on Sir Joshua's hands.

EXHIBITED.

Royal Academy, 1883, No. 222, by the Earl of Normanton.

Sold at Greenwood's, April 16, 1796, Lot 30, as Una, and bought in by Welch for £45 3s. Sold at Lady Thomond's sale at Christie's, May 26, 1821, Lot 31, for £38 17s., to the Earl of Normanton.

This second picture belongs to the Earl of Normanton, and is No. 61 in the Somerley catalogue.

BEAUCLERC, Lady Diana. *See* BOLINGBROKE.

BEAUCLERC, Topham.

Born 1739; died 1780. One of the famous Johnson circle, and grandson of the 1st Duke of St. Albans. Although addicted to fashionable vices, he had wit and culture, and was held in considerable regard by Johnson. Married, 1768, Lady Diana Spencer, daughter of Charles, 2nd Duke of Marlborough.

Sat in 1773.

He was an original member of the Literary Club, formed at the suggestion of Sir Joshua.

BEAUCLERC, Lord William.

Second son of Aubrey, the 5th Duke of St. Albans. Born December 18, 1766; became 8th Duke, February 19, 1816, and died July 11, 1825.

Sold at Christie's, July 23, 1881, Lot 238 (Harrington, owner), for £19 19s., to Martin H. Colnaghi.

BEAUFORT, Henry, 5th Duke of, K.G.

Whole length, canvas 94 × 58½ in.

Only son of Charles, 4th Duke. Born October 16, 1744; succeeded his father, October 28, 1756; educated at Oxford; married, April 2, 1766, Elizabeth, youngest daughter of Admiral the Hon. Edward Boscawen; Master of the Horse to Queen Charlotte, 1768-70; K.G., 1786; died October 11, 1803.

Advancing; nobleman's academic dress; paper in right hand; large arch of a building in the background.

Sat in July, 1760. Paid for, March 28, 1766, Duke of Beaufort, £90 9s. 6d., and January 22, 1766, Duke of Beaufort, £84. These payments were probably for this and the following picture, and were not made until the Duke became of age. Exhibited in the Society of Artists, 1761, No. 83; described as in his college robes.

EXHIBITED.

British Institution, 1866, No. 2,
National Portrait Exhibition, 1867, No. 477, } by the Duke of Beaufort.

The picture was made over by the late Duke of Beaufort in 1896 to the Marquess of Worcester, now the 9th Duke of Beaufort, the present owner.

BEAUFORT, Henry, 5th Duke of, K.G.

Three-quarter length, canvas 50 × 40 in.

Aged thirteen.

Standing, in a white satin dress, with Vandyke cuffs, frill, collar, and black tie; blue mantle round him; right elbow leans on a pedestal; a bust of the 4th Duke behind him; his tutor stands in profile on the left, his right hand extended, and his left hand on his knee; there is a Latin inscription on the pedestal.

The picture was made over by the late Duke of Beaufort in 1896 to the Marquess of Worcester. It belongs to the 9th Duke of Beaufort.

BEAUFORT, Elizabeth, Duchess of.

Whole length, canvas 93 × 57 in.

Daughter of John Symme Berkeley, of Stoke Gifford, co. Gloucester, and sister of Norborne, Lord Botetourt, whose barony she inherited. Born 1719; married Charles, 4th Duke of Beaufort, May 1, 1740; died April 8, 1799.

Standing, in crimson velvet robes, ermine-lined train, holding coronet in right hand, walking in a garden.

Sat in 1761.

The following is an extract from the will of the Duchess of Beaufort as far as relates to pictures by Sir Joshua Reynolds ; it is dated May 11, 1785 :

"I give to my dear son (Henry, Duke of Beaufort) . . . a head of my dear daughter, Lady Mary Isabella Somerset, now Duchess of Rutland, in a gilt frame.

"Then I give and bequeath to my said dear daughter, Mary Isabella, Duchess of Rutland, my furniture, linen, china and books in my house in Berkeley Square, and also all my plate, and my watches, and all my pictures, jewels, rings and trinkets, except what I have hereinbefore specifically given."

Paid for, May, 1788, The Dutchess D. of Beaufort, for her picture, whole length, given to the Duke of Rutland, £105. This payment was made long after the picture was painted, but the price is that of a whole length in 1761.

The picture was burnt at the fire at Belvoir Castle, October 26, 1816.

A copy of this picture was made by R. Smirke, R.A., in 1799, after her death, and was exhibited at the National Portrait Exhibition, 1867, No. 656, as a Gainsborough, by the Duke of Beaufort.

After the exhibition of this picture in 1867 it was offered to Henry Graves and Co. to engrave in their Gainsborough series, but on examination Mr. A. Graves found a stamp on the canvas dated 1799. On explaining to the Duke that it was a copy of Reynolds, his grace referred to an account-book of that year and found an entry relating to the payment for *two* copies after Sir Joshua. *See* RUTLAND.

This copy was made over by the late Duke of Beaufort, in 1896, to the Marquess of Worcester, now the 9th Duke of Beaufort, the present owner ; it hangs at Badminton.

BEAUFORT, Elizabeth, Duchess of.

Wife of the 4th Duke.

Paid for, 1782, Lady Elizabeth Compton, for a copy of the Duchess of Beaufort, £52 10s.

This picture is not the property of Lord Chesham, at Latimer, Chesham, Bucks, and no trace of it can be found.

Lady Elizabeth Compton was granddaughter to the Duchess of Beaufort.

BEAUFORT, Elizabeth, Duchess of.

Daughter of Admiral the Hon. Edward Boscawen. Married, April 2, 1766, Henry, 5th Duke of Beaufort ; died, June 15, 1828.

Paid for, 1777, Dutchess of Beaufort, £36 15s. November, 1778, Dutchess of Beaufort, £36 15s.

This picture cannot be found. There is a pair of portraits of the Duke and Duchess at Badminton, signed F. Cotes, R.A., 1770, and a duplicate pair at Belvoir Castle.

BEAUMONT, Sir George.

Head size, canvas 30 × 25 in.

Only child of Sir George, 6th Bart. Born at Dunmow, Essex, 1755; succeeded to the title, 1762; educated at Eton and New College, Oxford; married, May 6, 1778, Margaret Willes, daughter of John Willes, of Astrop, co. Northampton, and granddaughter of Lord Chief Justice Willes; M.P. for Beer Alston, 1790; distinguished as an amateur artist and liberal patron of art; D.C.L., F.R.S., and F.S.A.; promoted the formation of the National Gallery, to which he presented sixteen pictures; died at Coleorton Hall in 1827.

Black coat, white necktie; crimson curtain in background.

Sat in 1787. Exhibited in the Royal Academy, 1788, No. 97. Paid for July, 1787, Sir G. Beaumont, £52 10s.

EXHIBITED.

British Institution, 1813, No. 108,	} by Sir George Beaumont, Bart.
" " 1861, No. 189,	
National Portrait Exhibition,	
1867, No. 547,	
Grosvenor, 1884, No. 8,	

ENGRAVED.

Unknown, oval, $10 \times 7\frac{7}{8}$ in.; probably by Meyer.

J. Hodges, 1850, $13\frac{1}{2} \times 10\frac{7}{8}$ in.

S. W. Reynolds (S. Cousins, R.A.), $3\frac{5}{8} \times 3\frac{1}{8}$ in.

Sir Joshua once said to Sir George Beaumont, who amused himself with painting: "Mix a little wax with your colours, but don't tell anybody;" and at another time, when Sir George observed that some he recommended would crack, he said: "All good pictures crack."

To Sir George Beaumont Sir Joshua left the "Return of the Ark," by Sebastian Bourdon, mentioned in his "Discourses," now in the National Gallery.

BEAUMONT, Margaret, Lady.

Half length, canvas $29\frac{1}{2} \times 24\frac{1}{2}$ in.

This picture, which is very similar to the altered picture described on the next page, belongs to the Earl of Arran at 16, Hertford Street, Mayfair.



BEAUMONT, Margaret, Lady.

Half length, canvas 30 × 25 in.

Margaret Willes, daughter of John Willes, of Astrop, Northamptonshire, married Sir John Beaumont, Bart., in 1778; died 1829.

To left; half open dress; the winter moonlight ghost from Bloomfield's "Farmer's Boy."

Sat in 1778, and March, 1779. Paid for, 1778, Lady Beaumont, £40.

Exhibited at the Royal Academy in 1780, No. 12.

Morning Chronicle, 1780: "No. 12. The portrait of Lady Beaumont, which has a wonderful effect, excites fresh astonishment at the magic power of the pencil of this artist."

ENGRAVED.

J. R. Smith, 1780, $13\frac{1}{2} \times 10\frac{7}{8}$ in.

S. W. Reynolds, $3\frac{3}{4} \times 3\frac{1}{8}$ in.

First State, by J. R. Smith, sold in the Buccleuch sale at Christie's in 1887 for £22 1s.

BEAUMONT, Margaret, Lady.

Half length, oval, canvas 30 × 25 in.

Very similar to the last; but the hair is of a later date, and the cap is tied with a bow under the chin.

Sat in March, 1780. Paid for, May, 1779, Lady Beaumont, £30.

EXHIBITED.

British Institution, 1813, No. 107,

" " 1858, No. 165,

National Portrait Exhibition, 1867,

No. 548,

Grosvenor Gallery, 1884, No. 183,

} by Sir George Beaumont, Bart.

If this is not a different picture from the last, then it must have been altered after Smith engraved it. If this was so, it was probably done in 1787, when the portrait of Sir George was painted. The way of dressing the hair is about that date.

BECKFORD, Alderman William, M.P.

Whole length, canvas 111 × 73 in.

This is the famous supporter of Wilkes, and the friend of Pitt, an antagonist of Lord Bute's government, who distinguished himself in many ways on the popular side of political life up to the very day of his death, June 21, 1770. The culmination of his popularity was marked by the applause which attended the delivery of an address of the Citizens of London to the King, praying for a dissolution of the House of Commons, May 23,

1770, when, as it is asserted, he replied to His Majesty's formal assurances by a most unconventional but veiled remonstrance, which is engraved on the base of the statue erected in the Guildhall by the Common Council to commemorate his services on this and former occasions. His enemies called him "Alderman Sugarcane" and the "Creole," because much of his enormous wealth was derived from sugar estates in the West Indies. In 1755, Fonthill, which he had erected at prodigious cost, and furnished with pictures of great value, was burnt.

"Now one of the Members for London; already a determined adherent of Pitt, but not yet arrived at the height of his popularity as a demagogue. His noble seat at Font Hill was burnt this year with pictures and furniture of great value. He says: 'Oh! I have an odd £50,000 in a drawer. I will build it up again. It won't be above £1,000 apiece difference to my thirty children.'"—WALPOLE to BENTLEY, *March*, 1755.

Holding a scroll in his right hand; in the background to the left a view of the Thames, with London Bridge and St. Paul's.

Sat in December, 1755.

EXHIBITED.

British Institution, 1823, No. 40, by William Beckford.

" " 1861, No. 174, } by the Duke of Hamilton.
Grosvenor, 1884, No. 179,

The picture belongs to the Duke of Hamilton, at Hamilton Palace.

BECKFORD, Mrs.

Wife of the Alderman.

Sat in December, 1755.

BECKFORD, William, of Fonthill.

Bust, canvas 26½ × 20½ in.

Son of Alderman Beckford, Lord Mayor of London, whose estates at Fonthill, Wiltshire, and large fortune, estimated at £100,000 a year, he inherited at the age of eleven. In 1781, after considerable travel on the continent, he wrote his celebrated romance of "Vathek," an Arabian tale, in French, at a single sitting of three days and two nights, without "taking off his clothes the whole time." It was published at Lausanne in 1787. On taking up his residence in England, in 1796, he settled at Fonthill, and spent about £273,000 in rebuilding the abbey and filling it with one of the finest libraries in England and with pictures and curiosities. In 1822, on account of pecuniary losses, he sold the abbey and most of its contents to John Farquhar for £330,000. He then took up his residence at Bath, where he died in 1844. Beckford was a man of highly cultivated taste and erudition. His collection of pictures comprised specimens of every painter of eminence. His library was preserved till 1822, when it was sold at Sotheby's.

Three-quarters face, looking to the left ; black coat ; white cravat.

Sat in February, 1782. Paid for, February 10, 1785, Mr. Wm. Beckford ; bill paid, the compilers cannot make out the sum, which is smudged, and looks like £577. Exhibited in the Royal Academy, 1782, No. 10.

St. James's Chronicle, 1782 : " No. 10. Portrait of a gentleman, has nothing remarkable."

EXHIBITED.

Grosvenor, 1884, No. 186, }
Guelph, 1891, No. 115, } by the Duke of Hamilton.

ENGRAVED.

F. Bromley, 1862, $4\frac{1}{8} \times 3\frac{3}{4}$ in., and previously very small in one of Mr. Beckford's works published by Mr. Murray.

T. A. Dean, $5 \times 3\frac{3}{4}$ in.

The picture belongs to the Duke of Hamilton at Hamilton Palace.

BECKFORD, Hon. Mrs. Peter.

Whole length, 94 × 58 in.

The Hon. Louisa Pitt, second daughter of George, 1st Lord Rivers ; born September 21, 1754. She married, March 22, 1773, Peter Beckford, M.P., of Stapleton, Dorset, and died at Florence, April 30, 1791, leaving a son and daughter, the former of whom succeeded in 1828 to the barony of Rivers.

Standing before a lighted tripod, and holding patera with vase ; yellow dress, white scarf ; hair powdered and surmounted by a diadem ; behind her an attendant pouring out a libation ; architectural background ; intended to represent Hygeia, the goddess of health.

Sat in February, 1782, as Mrs. Beckford.

EXHIBITED.

British Institution, 1861, No. 183, }
Grosvenor, 1884, No. 31, } by the Duke of Hamilton.
Guelph, 1891, No. 159, }

ENGRAVED.

Frederick Bromley, 1861, $6\frac{3}{8} \times 4$ in.

The picture belongs to the Duke of Hamilton at Hamilton Palace.

BEDFORD, John, 4th Duke of, K.G.

Three-quarter length, $49\frac{1}{2} \times 39\frac{1}{2}$ in.

Was appointed Lord Lieutenant of Ireland in 1756 ; Minister Plenipotentiary to the Court of France in 1762, in which character he signed at Fontainebleau, the preliminaries of peace with France and Spain. He

married, first, 1731, Diana Spencer, youngest daughter of Charles, Earl of Sunderland. She died in 1735. Married, 1737, as his second wife, Lady Gertrude Leveson-Gower, who was the mother of the Marquess of Tavistock. He became Duke in 1732, when twenty-two years of age, and died in 1771.

Standing figure seen to the knees ; in peer's robes over a blue velvet coat ; resting his right arm on a stone pedestal, and looking upwards to the left ; his left arm placed on his hip, which seems to support his drapery ; the collar of the Garter hangs conspicuously over the robes ; a dull crimson curtain is suspended in the right hand corner.

Sat in May, 1759, and April, 1762. Paid for before 1760, Duke of Bedford, £42.

A copy was sold at Greenwood's, April 16, 1796, Lot 23, for 12 guineas, to the Duke of Bedford. Half length.

ENGRAVED.

Unknown. An impression is in the British Museum.

H. Robinson, 1832, 5 x 4 in., for Lodge's Portraits.

The picture belongs to the Duke of Bedford, and is No. 235 in the Woburn catalogue.

BEDFORD, Gertrude, Duchess of.

Eldest daughter of John, 1st Earl Gower. Married, 1737, as his second wife, John, the 4th Duke. She died June 10, 1794.

Standing figure in coronation robes ; turning towards the right ; drawing back a crimson curtain with her right hand ; the left holds a coronet ; hair falling in ringlets over her shoulders ; dark grey sky background.

Paid for before 1760, Dutchess of Bedford, £42 ; before 1761, Dutchess of Bedford, in robes, £42 ; 1761, Dutchess of Bedford, no price.

The picture belongs to the Duke of Bedford, and is No. 240 in the Woburn catalogue.

BEDFORD, Gertrude, Duchess of.

Three-quarter length, canvas 49 x 39 in.

Seated towards the right in a crimson backed chair ; seen to the knees, looking at the spectator ; rich blue silk dress, trimmed with satin bows of the same colour ; white lace sleeves and a white satin scarf over her shoulders ; she wears a small white cap ; her right hand holds an open book in her lap, and her left hand rests above it ; a basket of figs on a table to the right ; curtain background.

The picture belongs to the Duke of Bedford, and is No. 241 in the Woburn catalogue.

BEDFORD FAMILY.

Children of the Marquess of Tavistock, who was killed by a fall from his horse, and the beautiful Lady Elizabeth Keppel.

Francis, 5th Duke, born 1765, died 1802; John, 6th Duke, born 1766, died 1839; William, born 1767, died 1840; and Miss Caroline Vernon, born October 11, 1762, married in 1798 to Robert Smith.

The Duke of Bedford as St. George, with his sword drawn, killing the dragon; Lord John standing near; Lord William crouching, and Miss Vernon as "Sabra," daughter to the king of Egypt, according to the legend of St. George.

"The Bedford picture was painted for Sir Joshua's jovial friend, Rigby, who meant to leave it to the Duke of Bedford, and told him to send for it; but, owing to some scruple of delicacy, it was not claimed, and subsequently passed into the hands of Mr. Henry Drummond, of Albury Park, who gave it to the Countess Dowager of Jersey, whose husband's sister married Lord William Russell. Mr. Rigby was the unblushing, claret-drinking, free-living Paymaster of the Forces, once the object of Junius's fierce invective, and still the staunch henchman of the Bedford interest. Sir Joshua had an interest, too, in the young duke and his brothers, as the children of his sweet early friend, the sister of Admiral Keppel, cut off by an untimely death so soon after her amiable husband, the young Marquis of Tavistock. Francis, her eldest son, then a boy of twelve, had succeeded to the dukedom in 1771; but neither the subject nor the treatment of the picture seems to me happy. It represents the young duke, Francis, as St. George, in property armour, with a property dragon at his feet; his brother, Lord John, afterwards 6th Duke, and father of Earl Russell, stands at his side, and Lord William—murdered in 1840 by his valet, Courvoisier—crouches in the corner in terror at the dragon. Over the dead beast hovers Miss Vernon as the rescued princess, in white, with uplifted hands. The family story is that Lord William, then a boy of ten, had a horror of being painted, and crouched down, half in distrust of Sir Joshua, in a corner of the painting-room. 'Stay as you are, my little fellow,' said Sir Joshua, and at once transferred him to the canvas. Walpole saw the picture at the close of 1776, and writes to the Countess of Ossory, December 17, 1776: 'I have seen the picture of "St. George," and approve of the Duke of Bedford's head, and the exact likeness of Miss Vernon; but the attitude is mean and foolish, and expresses only silly wonderment.' I am afraid every fair critic must endorse both Walpole's praise and blame in this case. Indeed, he might have said more in dispraise of the 'St. George,' of which the idea seems to me as bad as the drawing of the boys—except Lord William—is feeble. The head of Miss Vernon is the best thing, after the crouching boy."

NOTE.—"Does not Miss Vernon think it would have been more historic to have drawn her accompanying Earl Guy, when he slew the dun cow, than St. George killing the dragon; which is not a quarter so true." (Walpole to the Countess of Ossory, June 10, 1777. An allusion to the lady's engagement to the Earl of Warwick.)—LESLIE AND TAYLOR'S *Life of Sir Joshua*, vol. ii., pp. 183, 184, 185, and Note 1, p. 185.

Walpole or Taylor must have been under some error here, as Miss Vernon was married from Bowood Park in 1798 to Robert Percy Smith, Advocate-General of Bengal and M.P. for Lincoln, better known as Bobus Smith, by whom she was the mother of Lord Lyveden, and the Earl of Warwick in 1776 (before this picture was painted), married her sister, also the daughter of Richard Vernon, M.P. The father of the Miss Vernon in this picture was the secretary to John, 4th Duke of Bedford.

This picture having been hung in a very dark room, became quite black. It was sent to Mr. Henry Graves for restoration, who merely hung it in a bright light for several months, which quite restored it. The original picture was in the possession of Sarah, Countess of Jersey, in 1863.

Paid, June, 1777, Rt. Hon. Mr. Rigby, for the Duke of Bedford and his brother and Miss Vernon, £420.

Exhibited at the Royal Academy in 1777, No. 280.

Morning Post, 1777, No. 280: "Portrait of a nobleman and his brothers, and a young lady. By far the most perfect of this artist's pieces in point of drawing, colouring, and composition; but the sky is a miserable daub indeed. Sir Joshua exhibits nine other portraits, but as they are inferior to the above, we have thought it unnecessary to take notice of them."

Morning Post, May 1, 1777, in a letter from a dilettante, says: "Sir Joshua, too, must deal out his spinage and eggs in what he calls history. You were pleased to comment ironically, on his St. George, 'What a saint! how engaged! and what a dragon!' Yet the head of the little boy behind, so far as it may be considered as a portrait, is very fine, as well as Miss Warren, but that a delicate young lady should be so passionate, and at such a scene, is certainly below criticism."

ENGRAVED.

Valentine Green, 1778, $18\frac{3}{4} \times 17$ in.

James Scott, 1863, $7\frac{3}{8} \times 6\frac{5}{8}$ in.

A picture catalogued "Children of the Duke of Bedford," from the Bedford sale, was bought in at Christie's, July 9, 1886, Lot 54, by the owner, Mrs. MacGillivray, for £16 16s.

BEDFORD, Rev. John.

Head size, canvas 30 × 25 in.

Full face; in black gown and white lappels; in wig.

ENGRAVED.

S. W. Reynolds, $2\frac{3}{4} \times 2\frac{1}{4}$ in.

BEELE, Rev. William.

Head size, oval, canvas 30 × 25 in.

Full face; in wig and black gown, with white lappels.

ENGRAVED.

S. W. Reynolds, 1822, $4 \times 3\frac{3}{8}$ in.

BELGIOSO, Louis, Count.

Half length.

Louis du St. Empe Romn, Comte de Barbiano and Belgiososo, etc., etc., Envoyé Extraordinaire and Plénipotentiaire à la Cour de la Grande Bretagne.

Looking to the left ; powdered hair ; pigtail ; braided coat ; white uniform ; an order hangs by a ribbon from his neck.

Sat in October, 1777. Paid for, May, 1780, Count Belgioso, the Imperial Minister, £36 15s.

ENGRAVED.

J. R. Smith, 1779, $13\frac{1}{4} \times 10\frac{3}{4}$ in.

J. Jacobi, 1779, $13 \times 10\frac{7}{8}$ in.

S. W. Reynolds, $1\frac{3}{4} \times 1\frac{3}{8}$ in.

Dr. Hamilton says the picture is probably in Vienna.

BELLAMONT, Charles, Earl of, K.B.

Whole length, canvas 96 × 59 in.

Charles Coote, of Coote Hill, 5th Baron Coote of Coloony, created Earl of Bellamont in 1767. Married, August 20, 1774, Lady Emily Maria Margaret Fitzgerald, second daughter of James, 1st Duke of Leinster. His lordship died October 20, 1800, when all his honours became extinct.

Full length, in robes of the Bath ; wearing his hat with plumes of ostrich feathers ; left hand on the hilt of his sword ; left leg crossed, looking up towards his left.

Sat in August, 1773. Paid for, February, 1778, Lord Bellamont, £157 10s. Exhibited in the Royal Academy, 1774, No. 219, as a nobleman in the robes of the Order of the Bath.

Public Advertiser, 1774: "No. 219. A whole length of the Earl of Bellamont. Another portrait, and the drapery highly finished."

Public Advertiser, 1774: "No. 219. The turn of the head and countenance is noble ; the figure is graceful, and the drapery magnificent, but for want of harmony hurts the effect of the head."

Sold at Christie's, July 3, 1875, Lot 51 (Sir C. Coote, owner), for £556 10s., to Doyle, for the Irish National Gallery.

ENGRAVED.

James Scott, 1875, $7\frac{3}{4} \times 5\frac{1}{8}$ in.

He was successor of Richard Coote, Earl of Bellamont, an Irish statesman, ennobled by William of Orange for services to his cause, whose chief celebrity is associated with his able governorship of New York, undertaken in 1695.

BELLAMONT, Lady.

Whole length, 94 × 63 in.

Wife of Charles Coote, 5th Baron Coote, and last Earl of Bellamont. She died April 8, 1818, aged sixty-five, having had one son, Charles, Lord Coloony, who died young, and four daughters.

Standing in a landscape, facing the spectator ; head turned to left ; lilac dress, trimmed with ermine and knots of gold braid ; a plait of hair falls upon her right shoulder.

Paid for, February, 1778, Lady Bellamont, £157 10s.

EXHIBITED.

Royal Academy, 1896, No. 97, by Lord Tweedmouth.

Sold at Christie's, July 3, 1875, Lot 52 (Sir C. Coote, owner), for £2,520, to Graves. Messrs. H. Graves and Co. disposed of the picture to the Countess of Chesterfield for £2,646, from whom it passed to the Earl of Carnarvon. It has since been sold to Lord Tweedmouth, the present owner.

ENGRAVED.

James Scott, 1875, $7\frac{1}{4} \times 5\frac{1}{4}$ in.

BELLENDEN, Miss Jacomina. *See* HUNTER, page 497.

BENNET, Mr.

Sat in December, 1760, January, 1761, and January, 1764. Paid for, 1763, Mr. Bennet, £26 5s. The 1761 sitting was for Mr. Bennet, sen.

Sold at Greenwood's, April 16, 1796, Lot 83, to Farrington, for £4 8s. This is put under the whole lengths in the catalogue.

BENNETT, Mrs.

Three-quarter length.

Sold at Greenwood's, April 14, 1796, Lot 24, for £3 3s., to Cribb.

BENTINCK, Lady Charlotte.

Half length.

Born October 3, 1775 ; married, March 31, 1793, Charles Greville, son of Fulke Greville ; died July 28, 1862.

As a child, standing in a landscape ; hands crossed ; in white mob cap ; white dress with lace cross-over ; very like Penelope Boothby.

ENGRAVED.

J. Brown, $2\frac{3}{4} \times 2\frac{3}{8}$ in.

BERESFORD, The Hon. Mrs. *See* TOWNSHEND, page 979.

BERESFORD, Mr. (Barrister).

Christie's June 28, 1845, Lot 56, for 9 guineas. Bought in by the owner, name not given.



BERKELEY, Elizabeth, Countess of.

Half length.

Elizabeth, daughter of Henry Drax, of Charborough, co. Dorset ; married, 1744, Augustus, 4th Earl of Berkeley. She survived his lordship, and married, secondly, 1757, Robert, Earl Nugent. Died 1792.

Hands crossed, and looking to her right, leaning on a book ; cloak trimmed with fur ; pearl necklace.

Sat in October, 1759 (probably also in 1757).

A sketch was sold in Lady Thomond's sale, May 26, 1821, Lot 26, for 8 guineas to Trist.

ENGRAVED.

J. McArdell, 1757, $10\frac{3}{8} \times 8\frac{7}{8}$ in.

R. Purcell, $11\frac{7}{8} \times 9\frac{3}{4}$ in.

S. W. Reynolds, $2\frac{3}{8} \times 2$ in.

The picture belongs to Lord Fitzhardinge, at Berkeley Castle.

BERKELEY, Elizabeth, Countess of.

Half length, canvas $29\frac{1}{2} \times 25$ in.

With a pink scarf round the neck ; hands crossed on a table.

The picture belongs to the Marquess of Lansdowne, and is No. 27 in the Lansdowne catalogue.

BERKSHIRE, Henry, 5th Earl of. See SUFFOLK, page 944.

BERTIE, Lady Mary, and the MARQUESS OF LINDSEY.

Evidently a picture of Mary Catherine, eldest daughter of Peregrine, 3rd Duke of Ancaster, aged five, and her brother Peregrine Thomas, Marquess of Lindsey. Lady Mary Catherine Bertie died 1767, aged thirteen, and the Marquess of Lindsey in 1758, aged three. The boy's portrait must have been posthumous.

Sat in March, 1759.

Paid for, July 10, 1759, Duke of Ancaster, for Lady Mary and the Marquess of Lindsey, £31 10s., which would mean a Kitcat picture.

BERTIE, Lord Robert.

A general officer in the army ; third son by second marriage of Robert, 4th Earl of Lindsey and 1st Duke of Ancaster and Kesteven, and great-uncle to the 3rd duke ; died March 11, 1782.

Sat in March, 1757.

Probably paid for by the Duke of Ancaster. Before 1759, Duke of Ancaster, £25 4s.

BERTIE, Colonel. See LINDSAY, page 585.

BEVERLEY, Isabella, Countess of. See LOVAINE, page 594.

BILLINGTON, Mrs., as St. Cecilia.

Whole length, canvas 94 × 58 in.

Actress and singer ; maiden name Weichsell ; born 1765. Her father was a German musician, and her mother a celebrated singer at Vauxhall. The daughter's first introduction to the public was at the Haymarket Theatre, in a concert for the benefit of Mrs. Weichsell. About 1782 she married John Billington, and applied herself to the stage. She, together with her husband, accepted an engagement from Mr. Daly, the Dublin manager, and was favourably received by the public. Her first appearance at Covent Garden, under the management of Mr. Harris, was, by command of their Majesties, on February 13, 1786, in the character of Rosetta in "Love in a Village," and she gradually became a first-rate singer. In 1794 she made the tour of Italy, where she received the most distinguished honours. Mr. Billington died at Naples, and in 1797 she married again a Mr. Floressent, the son of a banker at Lyons. Returning to London she received proposals from Drury Lane and Covent Garden, and accepted the one from Mr. Harris, playing Mandane in "Artaxerxes" in 1801. Subsequently she appeared at the King's Theatre in the Haymarket. After a highly successful and prosperous career she retired, purchasing a property near Venice, where she died in 1818.

Music in her hand ; cherubs round her ; one about to place a wreath on her head ; ray of light, clouds, etc.

Sat in May, 1786, and March, 1789. Paid for March, 1789, Mrs. Billington, £105 ; June, 1789, Mrs. Billington, £105. Exhibited in the Royal Academy, 1790, No. 181.

St. James's Chronicle : "No. 181. Mrs. Billington. There is much of the sweetness and beauty of Parmegiano in the picture, and the face is a handsome resemblance, extremely well coloured. The chorus of angels is finely imagined and executed, and the whole is a charming picture."

Public Advertiser, April 28, 1789 : "Sir Joshua proceeds most splendidly in his portrait

of Mrs. Billington. This charming singer is to be represented as St. Cecilia. The figure is to be whole length ; she appears singing with the 'Hallelujah' in her hand, joined by a chorus of cherubs, one of whom is holding a wreath over her head. The likeness is perfect, and the figure altogether in the best style of the artist."

A critic, September 26, 1789, says : "Mrs. Billington is not advanced."

A critic, July 26, 1789, says : "The full length of Mrs. Billington appears on too large a scale : her powers, we admit,

' Might charm an angel from her sacred sphere
And keep him from that station, *listening* here.'

but cherubs hover around her in clusters ! ! ! "

A critic, 1790, says : "The St. Cecilia, No. 181, suffers in the situation in which it is hung. The *bright coloured* drapery in the large picture of 'Solomon's Festival' (by W. Hamilton, R.A., No. 176) overpowers the tender effect of a *white vest* and a background of *clouds*. This is Mrs. Billington's portrait, and is possessed of some of Sir Joshua's greatest beauties ; but it appeared to more advantage when we saw it, three months since, in the President's show-room."

A critic, April 20, 1790, says : "Of Mrs. Billington's, though a charming picture, we must say that, from the *foreshortening* of the face, it fails in point of likeness.—The accompanying angels, too, have not our perfect approbation. Were the Bishop of London to speak, we apprehend that he would pronounce it to be an improper mixture of the *sacred* and *profane* ; as critics we cannot but think that these figures, like the fiend behind Cardinal Beaufort, had been better implied than expressed."

London Chronicle, April 29, 1790 : "The president has not his usual triumph. He has seven pictures, but all except that of Mrs. Billington are mere portraits. Fancy, however, has been admirably exerted in the delineation of this exquisite performer, and groups of cherubs assist in chorus with her voice, which is poetically said to be heavenly. Lord Rawdon, Mr. Tompkins, etc., are what Mrs. Billington is *not*—striking likenesses.

"The portrait of Mrs. Billington, No. 181, is a beautiful painting, though the foreshortening of the countenance in some sort draws from the likeness."

Public Advertiser, May 6, 1790 : "Sir Joshua's portrait of Mrs. Billington failing to answer most people's expectations, Sir Joshua said smartly, 'I cannot help it—how can I paint her voice?'"

This picture belonged to Mr. Bryan (who also owned the "Death of Dido"), and was sold by Peter Cox, Burrell and Foster, May 17, 1798, Lot 43, to H. Hope for £325 10s. It afterwards belonged to Elwyn, and was sold by him in 1807 to Lord Kinnaird for £99 15s. It was again sold at Phillips's in 1813 (Kinnaird, owner), for £173 5s. It afterwards belonged to Thomas Wright, and was put up at Christie's, June 7, 1845, Lot 59, and bought in under the name of Heathcote for £525. It was afterwards purchased by Henry Graves and Co., who sold it, in June 1848, to Mr. James Lenox, the bookseller, of New York, for £700, and was presented by him with his collection to the Lenox Gallery, New York ; No. 88 in the catalogue.

In Christie's catalogue, June 7th, 1845 : "This glorious production of the pencil of Sir Joshua Reynolds was painted as a pendant to the portrait of Mrs. Siddons as the Tragic Muse—it was the last picture exhibited by Sir Joshua." There is a memorandum in another catalogue that it fetched £155 at Gibbon's sale and 350 guineas at Braddyll's sale, and that Bryan bought it for 200 guineas, and sold it to Mr. Elwyn for 250 guineas.

ENGRAVED.

James Ward, 1803, $25\frac{1}{8} \times 16\frac{3}{8}$ in. (Picture belonging to Mr. Bryan, but he had already sold it.)

P. Pastorini, 1803, $23\frac{3}{4} \times 16\frac{1}{2}$ in.

S. W. Reynolds, $7\frac{3}{8} \times 4\frac{3}{4}$ in.

A. Cardon, $4\frac{5}{8} \times 3\frac{3}{4}$ in. (head only).

First State, J. Ward, Buccleuch Collection, sold at Christie's in 1887 for £19 8s. 6d.

"Bartolozzi engraves the fine portrait of Mrs. Billington from the unrivalled pencil of the President, a copy of this exquisite picture has been made by Saunders, for the use of the engraver, which is in the highest degree beautiful.

"In 1790 H. W. Billington, of 234, Strand, advertises for publication by subscription a whole length of Mrs. Billington by Bartolozzi, 30×30 in.," etc., etc., etc.

BILLINGTON, Mrs.

A head, canvas $16 \times 12\frac{1}{2}$ in.

Three-quarter face to left ; light background.

Painted about 1786.

EXHIBITED.

Royal Academy, 1885, No. 9, by the Earl of Normanton, and is No. 291 in the Somerley catalogue.

The following portraits of Mrs. Billington have been described as by Sir Joshua Reynolds when sold at Christie's :

1799, March 9,	Lot 52, Braddyll sale,	£6 16s. 6d.	(A copy.)
1842, June 11,	Lot 55, John Miller, from the collection of James Stewart,	£14 3s. 6d.	Bought in.
1847, March 12,	Lot 49, Alexander Nasmyth (sketch),	£4 4s.	Horner.
1852, May 1,	Lot 18, Winstanley (very elegant),	£5 5s.	Money.
1857, May 2,	Lot 147, Heigham (very elegant),	£87 3s.	Pennell.
1862, February 10,	Lot 39, Charles Birkbeck Horner (a beautiful sketch),	£5 os.	Cox.
1867, June 22,	Lot 132, Reynolds,	£38 17s.	Bought in.
1869, February 15,	Lot 147, Parsons,	£5 os.	Bought in.

BINGHAM, Mr. See LUCAN, page 596.

BINGHAM, Hon. Miss Ann.

Half length, canvas $29\frac{1}{2} \times 24\frac{1}{2}$ in.

Youngest daughter of Sir Charles Bingham, M.P. for the co. Mayo, who was created, 1776, Baron Lucan of Castlebar, and advanced to the Earldom of Lucan, 1795. Died unmarried, March 6, 1840.

Sitting, in a large straw hat, which shades the upper part of her face ;

hair over shoulder ; dress fastened with three buttons on each side ; a black band round her waist clasped by a buckle ; long gloves.

Sat in January, 1786, as Miss Bingham. Exhibited in the Royal Academy, 1786, No. 224, described, three-quarters length. Sister of Lady Spencer, also in a broad straw hat. "Extremely lively."—W.

Public Advertiser, 1786: "That portrait of Miss Bingham strikes us as one of the greatest prodigies of perfection."

Morning Herald: "No. 224. Portrait, a good likeness of Miss Bingham, finished with touches of animated art, and possessed of great brilliancy."

EXHIBITED.

British Institution, 1861, No. 206, }
Grosvenor, 1884, No. 112, } by Earl Spencer.

ENGRAVED.

F. Bartolozzi, 1786, $8\frac{1}{4} \times 6\frac{7}{8}$ in.

F. Bonnefoy, R.A. (name altered to).

Augustus Le Grand Furcey, in colours.

Pietro Bonato.

S. W. Reynolds (S. Cousins, R.A.), $2\frac{1}{4} \times 2$ in.

S. Cousins, R.A., 1875, $12\frac{1}{2} \times 10\frac{1}{4}$ in.

C. A. Tomkins, 1880, $4\frac{7}{8} \times 3\frac{7}{8}$ in.

Unger, W. (etching), $7\frac{3}{8} \times 6\frac{3}{8}$ in.

Proof, Bartolozzi, Lucca Collection, sold at Christie's, 1892, for £26 5s., and for £30 at Puttick's in 1896.

The picture belongs to Earl Spencer, and is No. 174 in the Althorp Catalogue.

BINNING, Charles, Lord.

Afterwards 8th Earl of Haddington ; only son of Thomas, 7th Earl, by his marriage with Mary, widow of Mr. Lloyd, daughter of Rowland Holt, of Redgrave, co. Suffolk. Born July 5, 1753 ; married, April 30, 1779, Sophia, daughter of John, Earl of Hopetoun ; died March 17, 1828.

Sat in March, 1777. Paid for, March, 1777, Lord Binning, £18 7s. 6d. ; June, 1777, Lord Binning, £18 7s. 6d. ; June, 1780, Lord Binning for a copy, £10 10s.

BIRTLES, Mrs.

Paid for before 1760, Mrs. Birtles, £21.

BISHOPP, Miss Catherine. See LIVERPOOL, page 589.

BISHOPP, Miss Frances. See WARREN, page 1031.

BLACKALL, Sir Andrew Knox.

Delivering the Harleian lecture.

Bought in at Christie's, May 25, 1872, Lot 61, by the owner, Major Blackall, for £52 10s.

BLACKETT, Sir Walter Calverley, Bart.

Whole length, canvas 93 × 57½ in.

Full length, standing; brown dress; black cornered hat; dog to his right looking up. Painted 1760, at the age of fifty-three.

Sat in June, 1759, with his dog, and May, 1760, and June, 1762. Paid for 1760 or 1761, Sir Walter Blackett for three pictures, £173 10s.

EXHIBITED.

National Portrait Exhibition, 1867, No. 826, from the catalogue of which the above description is taken, by Sir W. C. Trevelyan, Bart.

Leeds, 1868, No. 3162, by Sir W. C. Trevelyan, Bart.

Royal Academy, 1880, No. 123, by Sir Charles Trevelyan, Bart.

The picture belongs to Sir George Otto Trevelyan, Bart.

BLACKETT, Sir Walter.

Whole length, canvas 93 × 57 in.

Born 1708; son of Sir Walter Calverley, of Wallington, Bart.; married Elizabeth, daughter of Sir William Blackett, Bart., 1729; took the name of Blackett, 1733; High Sheriff of Northumberland, 1732; M.P. for Newcastle in seven parliaments; built the library for the books of Dr. Thomlinson and others for free use in Newcastle; aided the Infirmary, and otherwise benefited the town; died 1777.

In the Infirmary, Newcastle-upon-Tyne. He was M.P. and mayor of that town five times. The portrait bears the inscription, "Sir Walter Blackett, Bart., M.P. Painted by Sir Joshua Reynolds, P.R.A. Presented by Sir John Trevelyan, Bart., July, 1777." He wears a blue coat, over which is the robe of his office as mayor of the town, and holds in his right hand the wand of office as visitor of the infirmary.

To the courtesy of Hill Motum, Esq., Town Clerk, Newcastle-upon-Tyne, the compilers are indebted for the above interesting information.

Sat in February, 1766, February, 1767, and January, 1769. Paid for April 21, 1769, Sir Walter Blackett's last payment, £78 15s.

ENGRAVED.

J. Fittler, 1789, $6\frac{1}{8} \times 5\frac{1}{4}$ in., as a half length, at the expense of Sir John Trevelyan, Bart.

S. W. Reynolds, $3\frac{1}{8} \times 2\frac{1}{2}$ in.

Mem., December, 1768 : " Sir W. Blackett's picture is to be sent directed to Sir John Trevelyan, Bart., at Nettlecomb, by Whitmarsh's Taunton waggon."

BLACKETT, Sir Walter.

Three-quarter length, canvas 49 × 39 in.

Full face ; wearing a three-cornered hat ; mulberry-coloured coat ; landscape background.

Sat in January, 1777, and January, 1778. Paid for, May, 1778, Sir Walter Blacket, £52 10s.

EXHIBITED.

Grosvenor, 1884, No. 68, by Sir A. Trevelyan, Bart. (says painted in 1777).

BLACKMAN, Miss.

Sat in February, 1758.

BLACKSTONE, Sir William.

Three-quarter length, canvas 49 × 39 in.

Born 1723 ; died 1780. This eminent lawyer was the son of a London merchant, and at Oxford was a distinguished classical scholar. Called to the Bar in 1746, he made but little progress, until some lectures delivered by him on law gained him reputation, and in 1758 he became the first Vinerian Professor of Common Law at Oxford. He entered Parliament in 1761 ; was appointed Solicitor-General in 1763 ; in 1765 published the first volume of his famous " Commentaries on the Laws of England ;" in 1770 he was made a Chief Justice of the King's Bench, and later a Justice of Common Pleas, a post he held till his death. He co-operated with Howard in the reform of prison discipline and the establishment of penitentiaries.

In his robes, sitting in an armchair, holding a paper in his right hand ; left on the arm of a chair.

ENGRAVED.

E. Scriven, $4\frac{3}{4} \times 4$ in.

J. Hall.

R. B. Parkes, 1874, $5\frac{1}{4} \times 4\frac{1}{4}$ in.

Sold at Christie's, January 31, 1874, Lot 300 (Furber and Price, owners), to Henry Graves and Co., for £81 18s. Purchased from them by the Trustees of the National Portrait Gallery in 1874, No. 388.

BLACKWELL, Mrs. *See* MISS ANNE DUTTON, page 271.

BLACKWOOD, Colonel John.

Sat in 1755.

Sold by Mr. Phillips, in 1832 (Morant, owner), for £9 19s. 6d.

ENGRAVED.

William Say, 1821, 11 × 8 $\frac{7}{8}$ in.

BLAIR, Captain.

Sat in March, 1761, as Captain Blair.

BLAIR, Mr.

Sat in January, 1762, and March, 1764.

BLAKE, Captain Arthur.

Sold at Greenwood's, April 16, 1796, Lot 24, for 10 guineas, to Vernon.

BLAKE, Sir Patrick, Bart.

Whole length.

Patrick Blake, son of Andrew Blake, whose father, Patrick Blake, of the Island of Montserrat, was second son of Peter Blake, of Cummer and Ballyglunin, co. Galway, was created a baronet in 1772. He married Annabella, daughter of Sir William Bunbury, Bart. Sir Patrick was divorced from his wife by Act of Parliament in 1778, and died 1784.

In a red coat, with blue lapels ; white waistcoat, breeches and gaiters ; a hawk on his wrist.

Sat in April, 1764, March, 1765, and January, 1769, as Mr. Blake. Paid for June 12, 1764, Mr. Blake, £105 ; September 16, 1766, Mr. Blake for Sir Wm. Bunbury, £25 ; September 16, 1766, Mr. Blake for Sir Wm. Gage, £21. These sums are not carried out in the paid column. There is some doubt as to whether these payments refer to two head-sized portraits of Mr. Blake presented to Bunbury and Gage, or whether he purchased portraits of them.

Bought in at Christie's, July 25, 1891, Lot 98, by Mr. Agnew for the owner, Sir Patrick Blake, Bart., for £441. It was afterwards bought privately

by Arthur Tooth and Sons, Fine Art Dealers, Haymarket, and sold by them to David H. King, of New York.

Note on the 1765 sitting: "Afterwards Sir Patrick Blake, husband of Lady Blake—Annabella Bunbury. He was a famous Newmarket man. It was not he, but his brother, who made a great noise in 1774, by his bet of 1,000 guineas that he would find a man to live under water for twelve hours. The wager came off at Plymouth; the man was thought to have gone down in a vessel constructed for the purpose, and never reappeared, but there seems to have been some doubt about the fact of his having been in the submarine boat at the time she sunk, and she was never got up to verify the fact. Mr. Blake's portrait, a full length, is at Barton, the seat of the Bunburys, in very good condition."—TOM TAYLOR, vol. i., p. 252.

BLAKE, Sir Patrick.

Three-quarter length.

Sold at Greenwood's, April 16, 1796, Lot 2, for £3 13s. 6d., to Bayley.

BLAKE, Annabella, Lady.

Whole length, canvas.

Annabella, second daughter of the Rev. Sir Wm. Bunbury; married, first, Sir Patrick Blake; secondly, George Boscawen, of St. Peters, Isle of Thanet. She died April 20, 1841.

As Juno receiving the cestus from Venus, who is resting on a cloud with two doves; a peacock at her feet. (This mysterious girdle, worn as an ornament, gave beauty, grace, and elegance; when used even by the most deformed it excited love, and through it Juno was able to gain the favour of Jupiter.)

Sat in 1764, 1766, 1767, 1768, 1769. Exhibited in the Royal Academy, 1769, No. 90.

"Mrs. Blake's attitude is well enough, if the treatment of the subject can be admitted; but portraiture is not to be dignified by transforming ladies of the eighteenth century into heathen goddesses, and investing them with the attributes of the Pantheon, as is done in this case."—Critique on the exhibited picture.

St. James's Chronicle, 1769: "The pictures that have this season chiefly attracted the attention of the connoisseurs at the Royal Academy, Pall Mall, are three by Sir Joshua Reynolds, 'Juno receiving the cestus from Venus,' etc."

The picture belongs to Sir Henry Bunbury, Bart., and hangs at Barton Hall.

ENGRAVED.

John Dixon, $24\frac{3}{8} \times 16$ in.

S. W. Reynolds, $6\frac{1}{4} \times 4$ in.

A First State by Dixon sold at Christie's, 1890, Palmerston Collection, for £32 11s.

BLAKE, Mrs.

In a grey and white dress lined with ermine ; seated, holding a rose in her hand.

Purchased by Arthur Tooth and Sons from the Egremont Collection, and sold by them to Colonel Sir Horatio D. Davies, M.P., Lord Mayor of London, 1898.

BLAKE, Mrs., and Children.

Obtained by the proprietor—not named—from the family for whom it was painted.

Bought in at Christie's, May 16, 1846, Lot 24. No price or name given.

BLANCHARD, Madame, or BLANKART.

Sat in 1771. Paid for, May 9, 1772, Madame Blanchard, paid by Lady Spencer, £36 15s. Frame 2½ Guineas. See DE MUYS, page 242, and MUYS.

BLAND, Mr., a Quaker.

ENGRAVED.

G. Godbold.

BLAYNEY, Lady.

Sophia, daughter of Thomas Tipping, of Beaulieu, married, 1767, Cadwallader-Davies, 9th Baron Blayney.

Payment by Sir Joshua, 1760, Mrs. Fortescue for drapery to Lady Blaney, £6 6s.

BLIGH, The Hon. Edward.

Three-quarter length, canvas 49 × 39 in.

Edward, second son of John, 3rd Earl of Darnley ; born September 19, 1769 ; made a General, 1825 ; died, unmarried, November 2, 1840.

Standing, right arm hanging down, left arm on hip ; in red uniform, looking to the left ; a black band round the neck ; landscape background.

Sat in 1787. Paid for, July, 1787, Mr. Bligh, £105. June 22, 1789 Mr. Bligh, brother of Lord Darnley, £105.

The picture belongs to the Earl of Darnley, at Cobham Hall.

✓ **BLIGH, Captain.**

Three-quarter length, 50 × 40 in.

Seated to left ; in uniform ; right arm resting on a parapet on which is his hat ; landscape background.

EXHIBITED.

Guelph, 1891, No. 136, by the Hon. W. F. B. Massey-Mainwaring, M.P.

ENGRAVED.

R. B. Parkes, 1865, 5 × 4 in., with the title, "Colonel Bligh."

The picture belonged in 1865 to J. B. Lee Mainwaring, and is now the property of the Hon. W. F. B. Massey-Mainwaring, M.P.

The picture represents a young officer about the age of twenty. Captain Bligh of the "Bounty" was born in Cornwall about 1753, and it is not likely that a portrait of him would be painted in 1774, as he was then with Captain Cook on his second voyage round the world, 1772-1774. Giving his biography to the picture in question, as was done in the Guelph catalogue, is, therefore, altogether untenable.

✓ **BLOMBERG, Mrs.**

Paid for, 1762, Mrs. Blomberg, £13 2s. 6d. December 6, 1763, Mrs. Blomberg, £13 2s. 6d. 1763, Mrs. Blomberg, £14 9s.

✓ **BLUNDELL, Mrs.**

Half length.

Sat in May, 1762. Paid for, May 19, 1762, Mrs. Blundell, £42.

This picture belongs to Charles Weld Blundell, of Inceblundell Hall, Liverpool, and Bute House, Campden Hill.

✓ **BOLDBY, Thomas.** See BOWLBY, page 107.

✓ **BOLINGBROKE, Frederick, 2nd Viscount, and 3rd Viscount St. John.**

Three-quarter length, canvas 50 × 40 in.

Born 1734 ; succeeded his father as 3rd Viscount St. John in February, 1749, and also succeeded his uncle, Henry (Queen Anne's minister), on December 12, 1759, as 2nd Viscount Bolingbroke. He married, September 9, 1757, Lady Diana Spencer, eldest daughter of Charles, 2nd Duke of Marlborough, which marriage was dissolved by Act of Parliament in 1768. In 1761 he was one of the Lords of His Majesty's Bedchamber. He died May 5, 1787.

There is an interesting account of this nobleman in the "Gentleman's Magazine," 1787, page 407.

Face turned to the right, looking to the front ; left arm resting on the stump of a tree ; right arm hanging down holding his hat ; wearing a plum-coloured coat and waistcoat ; white cravat and frill, ruffles on wrist.

Paid for, January, 1764, "D. of Marlborough for Lord Bolingbroke. Paid." Probably included in November 8, 1769, Duke of Marlborough, bill paid in full, £353 18s. ; the word "paid" in the 1764 entry is written at a later date.

The picture, which was probably bequeathed by the 3rd Duke of Marlborough to his sister, the Countess of Pembroke, belongs to the Earl of Pembroke, at Wilton House, Salisbury.

This picture has hitherto been an unknown portrait. Mr. A. Graves is certain that it represents Lord Bolingbroke.

BOLINGBROKE, Diana, Lady, afterwards Lady Diana Beauclerc.

Three-quarter length, canvas 50½ × 40 in.

Lady Diana Spencer, daughter of Charles, 2nd Duke of Marlborough ; born 1734 ; married, 1757, Frederick, 2nd Viscount Bolingbroke, which marriage was dissolved in 1768, and two days after she married the Hon. Topham Beauclerc ; died 1808. Her daughter by her second marriage married, 1787, Lord Herbert, afterwards 11th Earl of Pembroke.

Lady Diana was a personal friend of Sir Joshua Reynolds, who much admired her talent as an artist. Her designs to illustrate Bürger's "Leonora" and Dryden's "Fables" show much originality and beauty. Many of them have been engraved by Bartolozzi. Walpole went into ecstasies over Lady Di. Beauclerc's portrait of the Duchess of Devonshire, just engraved by Bartolozzi.

Seated to right, nearly full face ; holding a book in her left hand, and a portcrayon in her right ; white dress and sash ; red shawl, with a curtain background ; large vase on the left.

Sat in June, 1764, and January, 1765, as Lady Bolingbroke. Paid for, November 9, 1764, Lady Bolingbrook, £52 10s.

EXHIBITED.

Royal Academy, 1883, No. 164, by Colonel Aldridge.

The picture was at Strawberry Hill when lithographed in 1837. This seems to point to there being a second picture in existence, as Mrs. Aldridge, who owned the picture in 1866, was the granddaughter of Lady Diana.

ENGRAVED.

G. P. Harding, 1837, lithographed. Half length, seated ; looking to the left. W. Greatbach, 1840.

G. H. Every, 1866, 5 × 4 in.

Tom Taylor quotes Walpole and says : "The other sister has been sitting to Reynolds, who by her husband's direction has made a speaking picture. Lord Bolingbroke said to him, 'You must give the eyes something of Nelly O'Brien, or it will not do.' When the picture was painted the portrait of Nelly O'Brien must have been standing in the painting room, as it was exhibited the same year."

BOLTON, Charles Paulet, 5th Duke of.

Was elected a Knight of the Bath in 1753; at the coronation on September 22, 1761, he carried the queen's crown; he died unmarried, July 5, 1765, aged forty-seven.

Sat in January, 1764.

BOLT, Miss.

An actress.

Sold by Chinnock in 1849 (Fitzgerald, owner), as Mrs. Bolt, for £52 10s.; bought by Rutley, and sold by him to Humphrey Mildmay.

BONFOY, Captain Hugh, R.N.

An early picture painted in the style of Hudson.

The picture belongs to the Earl of St. Germans at Port Eliot. (No. 39 in Port Eliot catalogue.)

BONFOY, Mrs.

Half length, canvas 49 × 39½ in.

Ann, daughter of Richard Eliot, M.P. in several parliaments for St. Germans and Liskeard, and auditor and receiver-general for the Prince of Wales for Cornwall; married Captain Bonfoy, R.N., by whom she was left a widow, 1783, and was a lady of the bedchamber to the elder princesses. She died in 1810.

Standing in front, three-quarter face to left; blue dress cut low with pink bows; a pink veil over the right shoulder; her right hand, holding up her dress, rests on her hip; foliage background; the sea is seen on the right.

Painted in 1753-54.

EXHIBITED.

Royal Academy, 1882, No. 269, by the Earl of St. Germans.

ENGRAVED.

James McArdell, 1755, 13¾ × 10⅞ in.

R. Purcell, 12⅞ × 9⅞ in., as "Lucinda."

C. Corbutt, small.

S. W. Reynolds, 3 × 2½ in.

First State, McArdell, Palmerston Collection, sold at Christie's, 1890, for £16 5s. 6d.

"His portrait of a Devonshire beauty, Mrs. Bonfoy, daughter of the 1st Lord Eliot, and whose name occurs in the pocket-book for this year as having sat—not as sitting—was,

I have no doubt, painted about 1754. Picture at Port Eliot bears a wrong date on the frame."—LESLIE AND TAYLOR'S *Life of Sir Joshua*, vol. i., p. 128.

Miss Ann Eliot was one of the children in the family picture painted in 1746.

The picture belongs to the Earl of St. Germans, and is No. 105 in the Port Eliot catalogue.

BOONE, Governor.

Of South Carolina; and M.P. for Castle Rising.

Sat in November, 1764-January, 1765. Paid for, March 21, 1765, Governor Boon, £36 15s.

BOONE, Mrs. Charles, and Child.

Three-quarter length, canvas 50 × 40 in.

Wife of Governor Boone. She lived at Rook's Nest in Kent.

Seated, with right hand up to head, looking at her daughter, who stands to her left; her left arm encircles the child.

Paid for, June 16, 1774, Mrs. Boon, £52 10s. March 14, 1776, Mrs. Boon, £52 10s.

EXHIBITED.

British Institution, 1865, No. 143, as Mrs. Boone and Lady Drumond, her daughter, by T. C. Garth.

ENGRAVED.

G. H. Every, 1866, $5\frac{1}{8} \times 4\frac{1}{8}$ in.

The picture belonged in 1865 to T. Colleton Garth.

BOOTH, Benjamin.

Half length, canvas 30 × 25 in.

Profile to the right; head bent down; reading a book held in the right corner of the picture; brown coat, with white cravat and full grey wig.

EXHIBITED.

British Institution, 1851, No. 125, by R. Ford.

The picture was inherited by his only daughter, Lady Ford, who was the mother of Richard Ford, from whom it descended to his son, Sir Clare Ford, G.C.B. It now belongs to Captain Richard Ford, and hangs at 17, Park Street.

BOOTHBY, Mr.

Sat in December, 1757, February, 1758, August, 1766, April, 1767, November, 1784. All in the name Mr. Boothby. Paid for, March, 1775, Mr. Boothby, £73 10s. July, 1784, Mr. Bootby, for "Venus chastising Cupid," £105. Mr. Boothby for a Landskip, £52 10s.

✓ BOOTHBY, Mrs.

Sat in 1764.

BOOTHBY, Miss.

Sat in 1758. This is not Penelope Boothby.

BOOTHBY, Sir Brooke, Bart.

Half length, canvas 30 × 25 in.

Succeeded as 7th Baronet, April 9, 1789; a minor poet and of the literary circle of Lichfield, of which Dr. Darwin was a member; married Susannah, daughter of Robert Bristowe, of Hampshire, and had an only child. (*See* PENELOPE BOOTHBY.) Sir Brooke died 1824.

Nearly full face; a wart on the nose; frilled shirt; coat with lapels.

Paid for, 1785, Brooke Bootby, Esq., £57 10s. 1785, Do. for Landskip, £57 10s.

Sold in 1846 with the Ashbourne Hall property, and probably bought by Captain Darwin, of Buxton, who afterwards owned it.

ENGRAVED.

J. R. Smith, 1797, $13\frac{3}{8} \times 10\frac{7}{8}$ in.

S. W. Reynolds, $2\frac{3}{8} \times 2$ in.

A portrait, described Sir Brooke Boothby, was bought in, May 14, 1858, Lot 58, at Christie's, by the owner, S. Bryer, for £1 3s.

BOOTHBY, General Sir William, 5th Bart.

Half length, canvas 30 × 25 in.

Of Broadlaw Ash, co. Derby; son of Gore Boothby, who died in the lifetime of his father, the 4th baronet; was a major-general in the army, and colonel of the 6th regiment of foot. He died in 1787 (*see* "Gentleman's Magazine," vol. lviii., p. 189).

Sat in 1765. Paid for, May 20, 1765, Sir William Boothby, £26 5s. May 20, 1765, Do. for Nancy Reynolds, £26 5s. 1774, Sir W. Boothby for Nancy Reynolds, £26 15s. An entry in 1767, Sir W. Boothby for Miss Reynolds, £25, was afterwards erased.

Sold at Christie's, June 14, 1852, Lot 72 (Colnaghi, owner), for £5 5s., to Walesby, and withdrawn, May 1, 1866, Lot 68, by the owner, — Boothby.

ENGRAVED.

J. R. Smith, 1782, $13\frac{1}{8} \times 10\frac{3}{4}$ in.

Geo. Sanders, 1866, 5×4 in.

The picture belongs to Martha Serena, Lady Boothby, at 5, Stanhope Place, W.

A Sir William Boothby was sold at Christie's, June 3, 1825, Lot 1 (Webb, owner), for £5 5s., to Lord King.

✓ BOOTHBY, Sir William.

Half length, canvas 30 × 25 in.

Sold in 1846 by the late Sir Brooke Boothby, Bart.

The picture belongs to the Rev. Sir Richard Fitzherbert, Bart., at West Farleigh Hall, Maidstone.

BOOTHBY, Miss Penelope.

Three-quarter length, canvas 28½ × 24 in.

Daughter of Sir Brooke and Lady Boothby; born 1785; died 1791.

Seated facing the spectator; her hands folded in her lap; white dress; black sash; white cap with black bow; black mittens; foliage background.

Sat in 1788. Paid for, May, 1788, Mr. Brooke Boothby for his daughter, £52 10s.

EXHIBITED.

International, 1862, No. 70, }
Royal Academy, 1871, No. 385, } by the Earl of Dudley.

„ „ 1885, No. 55, by D. Thwaites.

Sold in 1846 by the late Sir Brooke Boothby, Bart., in compliance with the will of his father, Sir William Boothby, and by Phillips in 1851 to Mr. Windus for 290 guineas, and at Christie's, May 26, 1859, Lot 48 (Windus, owner), for £1,155 to Lord Ward, afterwards Earl of Dudley; sold by him to Messrs. T. Agnew and Sons, who sold it to D. Thwaites. It now belongs to Mrs. Thwaites, of Addison Road, W.

ENGRAVED.

Thos. Park, 1789, 11¾ × 9¾ in.

J. Scott, 1863, 5⅛ × 4¼ in.

S. Cousins, R.A., 1874, 13½ × 11 in.

J. J. Chant, 1875, 10⅜ × 8⅝ in.

J. Kirk, small stipple in an ornamented frame.

Proof, with scratched letters, of the Park plate was sold at Sotheby's, 1890, for £27 10s., and a proof was sold in Paris, May 26, 1898, for 1,050 francs.

“She was buried in the church of Ashbourne, Derbyshire, in a monument, the most famous work of Thos. Banks, R.A., which so impressed Queen Charlotte when she saw it in the Royal Academy that she burst into tears. This monument was engraved by Park.”—*See ANDERDON'S Royal Academy Catalogue*, No. 1728.

BOOTHBY-SKRYMSHIRE, Charles. *See* SKRYMSHIRE.

BORINGDON, Lord. *See* PARKER.

	Feb 2	Lord Belhamont	157 10
	1778	Lady Belhamont	157 10
	Feb 778	M ^r Bodowen	15 15
	Nov 1778	Dutchess of Beaufort	36 15
	from paid	Admiral Barrington	52 10
	5 th 1779	Lord Brinkley for a copy of	10 10
	June 1780	Lady Bamford paid by M ^r Gower	157 10
	March 1781	Dutchess of Beaufort given to the Duke of Rutland	
	1782	M ^r Bodowen	37 10
	Jan 1785	Brook Brothby Esq	57 10
		D ^r for a Land ship	165
	Feb 489	M ^r Bradyll for done	
		M ^r Barnwell for M ^r Gower	
		M ^r Baxter for a Picture painted by for	
		Prince de Yusapoff one of Chamberlain	
		of H. G. M. & Her Ambassador	52 10
		the Countess of Surin	52 10
	May 1787	Lord Balam	
		Lady Balam	52 10
		M ^r G. Beaumont	
	July 1787	Lady Beauchamp	
	May 1788	The Dutchess D. of Beaufort for	165
		her D ^r for whole length	52 10
		D ^r for Lady C. Manners	
	May 1788	Brook Brothby for his daughter	52 10

BORINGDON, Master John and Sister. See PARKER, page 730.

BORINGDON, Theresa, Lady. See PARKER, page 728.

BORROWES, Sir Kildare Dixon, Bart.

M.P. 1745, and Sheriff of Kildare in 1751; married, first, 1759, Elizabeth, only daughter and heiress of John Short, of Grange, Queen's County; secondly, in 1769, Jane, daughter of Joseph Higginson, of Mount Ophaley, co. Kildare. Sir Kildare died 1790.

BORROWES, Sir Kildare Dixon, Bart.

Four of his children.

This and the preceding picture belonged to Sir Erasmus Dixon Borrowes, Bart., Rector of Ballyroan, Queen's County, in 1862.

BOSCAWEN, Admiral.

Whole length, canvas.

Edward, second son of Viscount Falmouth, born 1711; married, 1744, Frances, daughter of William Evelyn Glanville, of St. Clare, co. Kent; distinguished himself in the Navy, especially at Porto Bello and Carthagen. Sailing for India in 1747 he conducted the siege of Pondicherry and recovered Madras; but the two great exploits of his life were the reduction of Louisburg in 1798, and the brilliant victory over the French fleet in Lagos Bay, 1759. Died 1761.

In naval uniform, standing on the seashore with hat in right hand; ship in distance.

Sat in March, 1755.

EXHIBITED.

British Institution, 1813, No. 133, by Viscount Falmouth.

ENGRAVED.

J. McArdell, 1757, $18\frac{5}{8} \times 13\frac{7}{8}$ in.; plate afterwards cut down to $12\frac{3}{8} \times 9\frac{3}{4}$ in., sea and ship altered, rock to left.

J. Chapman, 1796, $4\frac{1}{2} \times 3\frac{5}{8}$ in., oval.

Harding, 1800, $3\frac{1}{2} \times 2\frac{3}{4}$ in., oval.

Ridley, 1802, $3\frac{7}{8} \times 3\frac{1}{8}$ in., oval.

C. Bestland, half length, 1803, $5\frac{5}{8} \times 5\frac{1}{2}$ in. (In the possession of Viscount Falmouth.)

Ravenet, head only, circle, $3\frac{1}{4} \times 3\frac{1}{4}$ in.

W. Proud, $6 \times 3\frac{1}{2}$ in., oval in border.

J. Hall, $1\frac{7}{8} \times 1\frac{7}{8}$ in., circle.

W. Ridley, $3\frac{1}{4} \times 2\frac{1}{2}$ in., oval (from an original drawing).

J. T. Wedgwood, $4\frac{1}{8} \times 3\frac{3}{8}$ in.

*

Unknown, $6\frac{1}{4} \times 3\frac{5}{8}$ in., oval in a border (reverse of Proud's).

Unknown, $6\frac{7}{8} \times 6\frac{1}{8}$ in., oval.

The picture was presented by Lord Falmouth to Greenwich Hospital in 1825.

Memorandum, January, 1757 : " Send home Admiral Boscawen."

BOSCAWEN, Admiral.

Whole length, canvas.

Similar to the last.

British Institution, 1846, No. 18, by Viscount Falmouth.

This second whole length is now the property of the Earl of Falmouth, at 2, St. James's Square.

BOSCAWEN, Admiral.

To the waist, canvas $29\frac{1}{2} \times 24\frac{1}{2}$ in.

Face three-quarters to the right ; in naval uniform.

Sat in December, 1760.

Presented to the National Portrait Gallery in 1858 by Evelyn, 6th Viscount Falmouth.

BOSCAWEN, Admiral.

Half length, canvas 30×24 in.

Nearly facing ; in naval uniform.

Sat in December, 1760. Paid for 1760, Mr. Timothy Bret for Admiral Boscawen ; no price given.

EXHIBITED.

Guelph, 1891, No. 100, by J. Leveson Gower.

Frances, eldest daughter of the admiral, married Admiral John Leveson Gower.

BOSCAWEN, Admiral.

Whole length, canvas.

Standing in front of a tent ; looking towards the left.

The picture was made over by the late Duke of Beaufort in 1896 to the Marquess of Worcester, now the 9th Duke of Beaufort, the present owner.

Elizabeth, daughter of Admiral Boscawen, married, in 1766, Henry, 5th Duke of Beaufort.

BOSCAWEN, Mr.

Probably the Rev. Dr. Nicholas Boscawen, fifth son of 1st Lord Falmouth ; born August 14, 1720 ; married Jane, daughter of John Woodward, relict of Mr. Hatton, of Stratford-on-Avon ; died July 4, 1793.

Sat in November, 1777. Paid for, 1777, Mr. Boscawen, £20; 1778, Mr. Boscawen, in half payment for head, £15 15s.

BOSCAWEN, Mrs.

Probably Jane, daughter of John Woodward; married, secondly, the Rev. Nicholas Boscawen; died January 9, 1797.

Paid for, 1776, Mrs. Boscawen, £20; 1777, Mrs. Boscawen, £31 10s.; 1778, Mrs. Boscawen, £15 15s.

BOSCAWEN, Mrs.

Anne, daughter of John Morley Trevor, of Trevallyn, co. Denbigh; married, 1743, George Boscawen, a general in the army.

Sat in June, 1755.

BOSTON, Frederick, 2nd Lord. *See* IRBY, page 509.

BOSVILLE, Miss Julia.

Half length.

Julia, second daughter of Godfrey Bosville, of Gunthwaite, Yorkshire; married, 1780, William, 3rd Viscount Dudley and Ward.

Three-quarter face; her right hand to her cheek, the elbow resting on a table; pearls in her hair and at waist; lace scarf over her shoulders.

For possible sittings, *see* MISS BOSWELL.

Sold at Christie's, November 28, 1879, Lot 105 (Warren, owner), for £2 5s., to Chalkley; June 24, 1881, Lot 767 (Bell, of Glasgow, owner), 45½ × 34 in., for £29 8s., to Churchward.

ENGRAVED.

James Watson, 1775, 13 × 10¾ in.

S. W. Reynolds, 2⅓ × 2 in., as Viscountess Dudley.

A First State of Watson plate sold at Sotheby's, 1890, for £46.

BOSWELL, James, of Auchinleck.

Half length, canvas 31½ × 24½ in.

Friend and biographer of Dr. Johnson; son of Alexander Boswell, Lord of Session with the title Lord Auchinleck; born in Edinburgh, 1740; studied law at Edinburgh, Glasgow, and Utrecht; early introduced to Dr. Johnson, and diligently collected materials for his biography; called to the bar (English), 1785; married in 1770 to Margaret Montgomery, and had two sons and three daughters. Mrs. Boswell died in 1790. He published "An Account of Corsica," "Journal of Dr. Johnson's Tour to the Hebrides," and "Johnson's Life," 1791. Died in London, 1795.

To left ; black coat and wig ; red curtain and landscape in background.
Sat in 1786 and 1789. Exhibited in the Royal Academy, 1787, No. 113.

ENGRAVED.

J. Jones, 1786, $13\frac{1}{8} \times 10\frac{7}{8}$ in.

B. Granger, 1802, $4\frac{1}{8} \times 3\frac{1}{2}$ in.

R. Graves, A.R.A., 1829, $2\frac{7}{8} \times 2$ in.

G. W. Hutin, $5\frac{1}{8} \times 4\frac{1}{8}$ in.

S. W. Reynolds, $2\frac{3}{8} \times 2$ in.

C. Bestland.

W. H. Worthington.

E. Finden, 1859, $4 \times 3\frac{1}{4}$ in.

S. Freeman, $4 \times 3\frac{1}{2}$ in.

Unknown, in "European Magazine." Oval.

A First State, by J. Jones, sold at Christie's (Buccleuch Collection), 1887,
for £15 4s. 6d.

Copy of a letter to Reynolds.

"MY DEAR SIR,

"The debts which I contracted in my father's lifetime will not be cleared off by me for some years. I therefore think it unconscientious to indulge myself in any expensive article of elegant luxury ; but, in the meantime, you may die, or I may die, and I should regret very much that there should not be at Auchinleck my portrait painted by Sir Joshua Reynolds, with whom I have the felicity of living in social intimacy. I have a proposal to make to you. I am certain to be called to the English Bar next February. Will you now do my picture, and the price shall be paid out of the first fees which I receive as a barrister in Westminster Hall, or if that fund should fail, it shall be paid for, at any rate, five years hence by myself or my representatives. If you are pleased to approve of this proposal, your signifying your concurrence underneath upon two duplicates, one of which shall be kept by each of us, will be a sufficient voucher of the obligation.

"I remain,

"With very sincere regard,

"Your faithful and affectionate Servant,

"JAMES BOSWELL.

"London, June 7th, 1785.

"To SIR JOSHUA REYNOLDS.

"I agree to the above condition.

"London, September 10th, 1785. J. REYNOLDS."

—TOM TAYLOR, vol. ii., p. 477.

Sir Joshua's bequest : "The sum of £200 to each of his executors, and the same to Mr. Boswell, to be expended, if they thought proper, in the purchase of a picture at the sale of his pictures, and to be kept for his sake."

The picture was probably sold at Sotheby's, June 3, 1825, as "a three-quarter length portrait of James Boswell, in oil," for £11 8s. 6d. (*see* "Gentleman's Magazine," 1825, p. 607).

The picture became the property of Sir Robert Peel, Bart., and was purchased for the National Gallery in 1871, with the Peel Collection, No. 888 in the catalogue.

BOSWELL, James.

Half length, canvas 30 × 24 in.

Replica.

EXHIBITED.

Guelph Exhibition, 1891, No. 313, by Philip Norman.

A copy by Thompson was sold at Christie's, May 9, 1846, Lot 2 (T. Phillips, R.A., owner), for £2 18s., to Colnaghi, and a copy by S. Harding in 1795 was sold at the sale of Boswell's library, on June 3, 1825, for £3 15s.

BOSWELL, Miss.

Sat in May, 1773. Paid for February 21, 1774, Miss Boswell, £18 7s. 6d. June 3, 1776, Miss Boswell, £18 7s. 6d.

Were it not that the name is so clearly spelt in the ledgers it would seem that these entries were a mistake for Bosville, who was engraved in 1775 (page 99). Boswell's eldest daughter (Veronica) was only born in 1773, and died in 1795. There is a note in Boswell's "Life of Johnson," May 14, 1776, that Lord Auchinleck, Boswell's father, had just married his cousin, Elizabeth Boswell, sister of Claude Irvine Boswell. The second payment of June, 1776, could not, therefore, apply to her.

BOTT, Mrs.

Wife of Mr. Bott the barrister.

Sat in November, 1771. Paid for December 11, 1772, Mrs. Bott, £35.

BOULTBEE, Thomas. *See* BOWLBY, page 107.

BOURDIEU, Mr.

Three-quarter length, canvas 50 × 40 in.

Seated, turned to the right.

Sat in October, 1765.

EXHIBITED.

Grosvenor, 1884, No. 200, by Mrs. E. Wills.

BOURKE, Joseph Deane, D.D., Archbishop of Tuam.

Three-quarter length, canvas 54½ × 43½ in.

Afterwards 3rd Earl of Mayo.

Second son of John, 1st Earl of Mayo; married, in 1760, Elizabeth, only daughter of Sir Richard Meade, Bart., and sister of John, Earl of Clanwilliam. She died March 13, 1807. He embraced the clerical function, and became Dean of Dromore, 1772, Bishop of Ferns and Leighlin, 1772, and Archbishop of Tuam, 1782; succeeded to the earldom in 1791, and died August 20, 1794.

In his episcopal robes, seated at a table ; in a wig and black gown, with lawn sleeves ; black curtain ; blackish chair, with grey tablecloth.

Exhibited in the Royal Academy, 1784, No. 31.

Public Advertiser, May 1, 1784 : "The Archbishop of Tuam, Dr. Bourke, looks like our Canterbury on a small scale."

Morning Chronicle, 1784 : "The Archbishop of Tuam is an admirable proof of the president's superior talent."

Morning Herald, 1784 : "No. 31. Archbishop of Tuam. This worthy prelate is portrayed in his canonicals ; the resemblance is perfect."

EXHIBITED.

Dublin, 1872, No. 176, by the Earl of Mayo.

ENGRAVED.

J. R. Smith, 1784, $17\frac{3}{4} \times 14$ in.

S. W. Reynolds, $5\frac{3}{8} \times 4\frac{1}{4}$ in.

The picture belongs to the Earl of Mayo, at Palmerstown, Straffan, co. Kildare, Ireland.

BOUVERIE, Hon. William.

Head size, canvas $29\frac{1}{2} \times 24\frac{1}{2}$ in.

Born 1725 ; created 1st Earl of Radnor, 1765 ; died 1776.

Sat in February, 1757, as Mr. Bouverie.

"Walpole admits that the publication of the 'Palmyra' and 'Baalbec' by Mr. Robert Wood, Under Secretary of State, Mr. Dawkins, and Mr. Bouverie, the husband of Reynolds's beautiful sitter, are noble works to be carried out by private men."

"This happens to be a Dilettanti Sunday, and Sir Joshua rarely misses one of the society's pleasant dinners at the 'Star and Garter,' where he is sure to find old friends and genial companions, and discuss wine and pictures with Lord Mulgrave, Mr. Bouverie" (1773).

—LESLIE AND TAYLOR'S *Life of Reynolds*, vol. i., p. 154, and vol. ii., p. 14.

This picture, which was formerly ascribed to Hudson, belongs to the Earl of Radnor, at 12, Upper Brook Street.

BOUVERIE, Hon. Mrs. William.

Half length, canvas 50×40 in.

Rebecca, daughter of John Alleyne, of Barbadoes ; born 1725 ; married in 1751 (second wife) William Bouverie, 1st Earl of Radnor, and died May 4, 1764.

In an ermine mantle over a grey dress, with a yellowish sash ; right hand on hip, and left hanging down ; large vase and curtain in background.

Sat in February, 1757, and March, 1760, as Mrs. Bouverie. See MASTER WILLIAM HENRY BOUVERIE, page 103.

The picture is signed and dated 1760, and belongs to the Earl of Radnor at Longford Castle.

✓
BOUVERIE, Hon. Mrs. William.

Head size, canvas $29\frac{1}{4} \times 24\frac{1}{2}$ in.

Paid for, February, 1769, Mrs. Boverie, 35 guineas. Not carried into paid column.

The picture belongs to the Earl of Radnor, at 12, Upper Brook Street, and hangs as a companion to her husband's portrait.

BOUVERIE, Master Jacob.

Afterwards 2nd Earl of Radnor.

Whole length, canvas $49\frac{1}{2} \times 39\frac{1}{2}$ in.

Son of William Bouverie, who was created 1st Earl of Radnor in 1765, and who married, first, 1748, Harriet, only daughter and heiress of Sir Mark Stewart Pleydell, Bart., of which marriage Jacob, Viscount Folkestone, was the only issue; born March 4, 1750; became 2nd Earl of Radnor, 1776; married, January 24, 1777, the Hon. Anne Duncombe, daughter of Anthony, Lord Feversham; died 1828.

A boy in a Vandyke dress; full face; forefinger of right hand in vest; rosettes in shoes; landscape in the distance. The picture is signed and dated 1757.

Sat in February, 1757, as Master Bouverie.

ENGRAVED.

James McArdell, 1757, $17\frac{3}{4} \times 14$ in.

R. Brookshaw.

S. W. Reynolds, $5\frac{3}{4} \times 4\frac{3}{8}$ in.

The picture belongs to the Earl of Radnor at Longford Castle.

BOUVERIE, Master William Henry.

Canvas $29\frac{1}{2} \times 24$ in.

Second son of the 1st Earl of Radnor; born October 30, 1752; died August 23, 1806.

Master Bouverie gets a sitting in March, 1760, to which a note is added by Tom Taylor, "as a baby in the picture with his beautiful mother." This is not correct, as the baby was not painted until 1770, and was the son of Mrs. Edward Bouverie.

Aged eight years. Seated on the ground.

The picture belongs to the Earl of Radnor at Longford Castle.

BOUVERIE, Hon. Miss.

Probably Charlotte, fifth daughter of the 1st Viscount Folkestone; born November 11, 1732; married, June 30, 1788, John Grant, of White Waltham.

Sat in March, 1765, as Miss Bouverie. Paid for, December 1, 1760, Hon. Miss Boverie, £21.

BOUVERIE, Hon. Miss Harriot.

Half length, oblong, canvas $36\frac{1}{2} \times 31\frac{1}{4}$ in.

Sixth daughter of Sir Jacob Bouverie, 1st Viscount Folkestone; born October 17, 1736; married, June, 1775, Sir James Tilney Long, Bart., of Draycot, Wiltshire; died November 12, 1777.

Seated with left arm on pedestal and hand up to the face; right hand holding a book on her lap; white dress with sash; drapery over left shoulder; landscape background.

Sat in February, 1764. Paid for April 30, 1763, Miss Harriet Boverie, £38 17s. 6d.

The picture belongs to the Earl of Radnor at Longford Castle.

BOUVERIE, Hon. Mrs. Edward, and Child.

Whole length, canvas $62\frac{1}{2} \times 66$ in.

Harriet, only daughter of Sir Everard Fawkener, K.B.; married, in 1764, Edward Bouverie, M.P. in several parliaments for Northampton; secondly, October 2, 1811, Lord Robert Spencer, brother to George, 3rd Duke of Marlborough. She died November 17, 1825.

Sat in April, 1767, March, 1768, and February, 1769. Paid for February 21, 1769, Mrs. Boverie, whole length, agreed 150 guineas. April 21, 1769, Mrs. Boverie, first payment, £78 15s. January 12, 1770, Mrs. Boverie, last payment, £78 15s. Exhibited in the Royal Academy, 1770, No. 146, as Mrs. Bouverie and Child. Whole length.

EXHIBITED.

Royal Academy, 1876, No. 108, as the Hon. Mrs. Bouverie of Delapré and Child, by the Earl of Radnor.

ENGRAVED.

J. Watson, 3770, $21 \times 18\frac{7}{8}$ in. }
S. W. Reynolds, $5\frac{3}{8} \times 5\frac{1}{8}$ in. } oblong.

A Second State of the Watson plate, Palmerston Collection, sold at Christie's, 1890, for £18 18s.

To the sitting of Mrs. Bouverie, February, 1769, Taylor puts this note: "For the full-length picture of her tossing her child, still at Delapré Abbey. The robe, which was once warm rose, is now chilly purple. In other respects the picture is in good condition. It has been well engraved. It is graceful in composition, though the mother's figure is unnaturally long."

"Mrs. Bouverie was finished this year, 1769. The face, *senza olio*, and the boy's head ; the rest painted *con olio*, and afterwards glazed with varnish and colour, except the green, which was glazed with oil and then varnished. The vail (*sic*) and white linnen (*sic*) painted *senza (olio)*. The lake in the draperies of this picture has flown, and the heads have lost most of their carnation. But it is impossible to say whether this is due altogether to internal decay."—LESLIE AND TAYLOR'S *Life of Sir Joshua*, vol. i., p. 349, note.

The picture belongs to the Earl of Radnor at Longford Castle.

BOUVERIE, Mrs., and CREWE, Mrs.

Three-quarter length, canvas 40 × 50 in.

Harriet, daughter of Sir Everard Fawkener ; married, 1764, Edward, second son of Sir Jacob Bouverie ; secondly, in 1811, Lord Robert Spencer, second son of Charles, 2nd Duke of Marlborough. Frances, daughter of Fulke Greville ; born 1744 ; married, 1766, John Crewe, M.P., created Lord Crewe in 1806.

Three-quarter figures, sitting in a landscape ; Mrs. Bouverie on the left, in red, with her left hand on her chin ; Mrs. Crewe on the right, in white, pointing with her left hand to a pedestal on which is inscribed : "Et in Arcadia ego ;" her right hand is pressed against her bosom.

Sat in April, 1767, and March, 1768. Exhibited in the Royal Academy, 1769, No. 91.

EXHIBITED.

National Portrait Exhibition, 1868, No. 895, by Lord Crewe.

Royal Academy, 1895, No. 127, by Lord Houghton.

ENGRAVED.

G. Marchi, 1770, 20 × 16 in. oblong.

S. W. Reynolds, 5 $\frac{3}{4}$ × 4 $\frac{3}{4}$ in. oblong. Not published in the original work, but issued for the first time in 1898.

A print by Marchi, was sold at Christie's, March, 1899, for £54 ; a proof sold in Paris in May, 1898, for 820 francs.

"An imitation of a subject from Guercino. I find a sketch of this picture in Reynolds's Roman note book."—TOM TAYLOR, vol. i., p. 260, note 1.

"At masked balls at Carlisle House, or the Opera House, in April, I find among the belles Sir Joshua's pretty sisters, the inseparable friends, Mrs. Bouverie and Mrs. Crewe, dressed as young fellows, the fierce cock of their hats much admired."—Vol. i., p. 392.

"Masquerade of the 30 April, 1772, at which nearly two thousand persons were present. Among the company were Lady Villars as a sultana, ablaze with thirty thousand pounds worth of diamonds ; and Lady Gideon as a spinning-girl. Perhaps Mrs. Bouverie and Mrs. Crewe, who first appeared as a Spanish nun, might have changed their costumes for those of the 'Merry Wives of Windsor,' who so plagued fat Stephen Fox, fastening on him as their Falstaff."—Vol. i., p. 434.

For further particulars of this picture, *see* Mrs. Crewe, page 209.

BOUVERIE, Mrs., and CREWE, Mrs.

The Right Hon. Anthony Evelyn Melbourne Ashley writes, August 5, 1899 : "The only Reynolds I have now got at Broadlands is 'Mrs. Bouverie and Mrs. Crewe,' of which Lord Crewe has a replica ; but mine is the best, as I know from personal inspection."

BOWER, Archibald.

Half length, canvas, 30 × 25 in.

Bower's had been a strange life. Born, 1686, at Dundee, of Scotch parents, he had left Scotland for Italy while a child; had been educated by the Jesuits and become a priest, Professor of Humanities, and Councillor to the Inquisition at Macerata. Suspicion of heresy arose against him, and he escaped to England, and he then made public profession of Protestantism. He supported himself as an antiquarian and historical writer. While a priest he was intrusted with materials for a "History of the Popes," which he utilized from a Protestant point of view. He also wrote the Roman portion of the "Universal History" and a "Historia Literaria," and in 1748 was made librarian to Queen Caroline. When Reynolds knew and painted him, he was the object of interest to his admiring Protestant supporters, while, on the other hand, he was regarded as a rogue and renegade by Catholics, who were still a party. He died in 1766.

Looking to the right; full wig; with a folio in his right hand.

Sat in February, 1757, and June, 1758. Paid for before 1760, Lord Carysfort, for Mr. Bower, £12 12s.

EXHIBITED.

National Portrait Exhibition, 1867, No. 382, by William Anthony.

Bought in at Christie's, February 4, 1871, Lot 375 (Anthony, owner). Sold afterwards at Foster's to Henry Graves and Co., from whom it passed to Charles William Kraushaar, of New York, the present owner.

ENGRAVED.

J. Faber, 1755, $7\frac{1}{4} \times 6$ in.

Richard Josey, 1876, $4\frac{3}{4} \times 4$ in.

BOWER, Mrs.

Half length, canvas 30 × 25 in.

Holding a parrot.

Bought in at Christie's, February 4, 1871, Lot 376 (Anthony, owner), for £25 4s., and later sold at Foster's to Henry Graves and Co. Sold at Christie's, May 27, 1882, Lot 161 (Graves and Co., owners), for £26 5s., to Lesser, who sold it to Charles Sedelmeyer, of Paris, from whom it passed to Baron de Beurnonville, the present owner.

ENGRAVED.

Richard Josey, 1876, $4\frac{3}{4} \times 4$ in.

A picture, catalogued Mrs. Bowers, was sold at Christie's, July 1, 1872 (Collingwood, owner), for £1 5s., to Watson.

✓
BOWLBY, Thomas.

Half length, canvas 30 × 24 in.

Full face ; dressed in a fur-trimmed braided cloak ; holding an apple in his hand, with the word "Basta" inscribed on the top.

Tom Taylor's note to the sitting : "A *protégé* of the Duke of Northumberland ; held a commissionership of excise ; was a member of the Dilettanti Club." He married Lady Mary, second daughter of George, 3rd Earl of Cardigan, who had previously married Richard Powys, and by him was the mother of Lady Sydney and Lady Courtown ; she died, February 21, 1813.

Sat in November, 1765, as Mr. Bowlby. Paid for, 1765, Mr. Boulby, £20. 1767, Mr. Boldby, £16 15s.

Sold at Christie's, April 27, 1850, Lot 59 (Dowager Countess of Morton, owner), for £21, to Sir John Buller.

The picture belongs to Lord Churston at Lupton House, Brixham, Devon.

BOWLES, Miss.

Whole length, canvas 35½ × 28 in.

"Juvenile Amusement." Afterwards Mrs. Palmer.

A little girl, seated on the ground, in a landscape, clasping a dog in her arms and looking towards the spectator.

Sat in June, 1776. Paid for, 1775, Miss Bowles, £26 15s. 1776, Miss Bowles, £26 15s.

EXHIBITED.

British Institution, 1813, No. 52,	} by C. O. Bowles.
" " 1823, No. 14,	
" " 1840, No. 70,	

Manchester, 1857, No. 20, by the Marquess of Hertford.

Bethnal Green, 1872, No. 7, by Sir Richard Wallace, Bart.

Royal Academy, 1892, No. 102, by Lady Wallace.

ENGRAVED.

W. Ward, 1798, 4½ × 10¾ in., as "Juvenile Amusement."

C. Turner, A.R.A., 1817, 10¾ × 8½ in.

W. Fry.

Josh. Epenetus Coombes, 1828, 4¾ × 3½ in., as "Fanny's Favourite."

S. W. Reynolds, 5¼ × 4 in.

Samuel Cousins, R.A., 1874, 14¾ × 11½ in.

J. Rogers.

W. Say.

A First State, by Ward, sold at Christie's, 1887 (Buccleuch Collection), for £17 6s. 6d.

"It was in this year, 1775, Reynolds painted the picture, now in the collection of the Marquis of Hertford, of a beautiful child, Miss Bowles, sitting on the ground and making a dog very uncomfortable by hugging its neck—a matchless work that would have immortalized him had he never painted anything else. The father and mother of the little girl intended that she should sit to Romney. Sir George Beaumont, however, from whom I received the story, advised them to employ Sir Joshua. 'But his pictures fade.' 'No matter, take the chance; even a faded picture from Reynolds will be the finest thing you can have. Ask him to dine with you, and let him become acquainted with her.' The advice was taken, the little girl was placed beside Sir Joshua at the dessert, where he amused her so much with stories and tricks that she thought him the most charming man in the world. He made her look at something distant from the table and stole her plate; then he pretended to look for it; then contrived it should come back to her without her knowing how. The next day she was delighted to be taken to his house, where she sat down with a face full of glee, the expression of which he at once caught and never lost; and the affair turned out every way happily, for the picture did not fade, and has till now escaped alike the inflictions of time or of the ignorant among cleaners."—LESLIE AND TAYLOR'S *Life of Sir Joshua*, vol. ii., pp. 134, 135.

Sold by C. O. Bowles at Christie's, May 25, 1850, Lot 13, for £1,071, to the Marquess of Hertford. It was bequeathed to the nation by Lady Wallace in 1897.

"Miss Bowles with her Dog," small copy, 18½ × 15 in., sold at Christie's, May 6, 1876, Lot 89 (Wynn Ellis, owner), for £70 7s., to Oliver.

BOWYER, Admiral Sir George, Bart.

Half length, canvas 50 × 40 in.

Second surviving son of Sir William Bowyer, 3rd Baronet, of Denham Court, Bucks; entered the navy and rose to the rank of admiral; distinguished himself in Lord Howe's victory, June 1, 1794; was created a baronet, and succeeded his brother in the family baronetcy, 1797; died, 1799.

Standing near a rock; naval uniform; right hand resting on a sword.

Sat in December, 1768, and January, 1769, as Captain Bowyer. Paid for, 1769, Captain Boyer, £73 10s.

EXHIBITED.

British Institution, 1857, No. 133, by G. Bowyer, M.P.

National Portrait, 1867, No. 736, by Sir George Bowyer, Bart.

Grosvenor, 1888, No. 71, by Lord Burton.

ENGRAVED.

G. H. Every, 1865, 5 × 4 in.

The picture belongs to Lord Burton at Chesterfield House.

BOWYER, Mrs.

Sold at Greenwood's, April 14, 1796, Lot 13, for £1 18s., to Seguiet.

BOWYER, Penelope.

Daughter of Sir William Bowyer; married, first, George John Cooke, M.P. for the co. Middlesex; secondly, Lieutenant-General Edward Smith; died 1820.

Sold by Bathurst at Christie's, June 11, 1892, Lot 39, for £430 10s., to Major Blackwood.

BOYLE, Richard, Viscount. *See* EARL OF SHANNON, page 879.

BOYLE, Mrs.

Probably the widow of Henry Boyle, brother of the 2nd Earl of Shannon, who died March 27, 1756. She afterwards married James Agar, created Viscount Clifden, and died July 26, 1802.

Sat in February, 1760.

BOYNTON, Anne, Lady.

Half length, oval, on copper.

Anne, second daughter of Thomas White, of Wallingwells; married, April 5, 1742, Sir Griffith Boynton, Bart., who died October 22, 1761.

Cloak edged with ermine; yellow robe; white lace; crimson sash; yellow ribbon in dark hair, with ornament.

Paid for, July 6, 1762, Lady Bointon, £21.

This picture belongs to Sir Henry Somerville Boynton, Bart., at Burton Agnes, Hull. There is scratched on the back, "This portrait by Sir Joshua Reynolds is that of the widow of Sir G. Boynton, High Sheriff in 1751."

BOYNTON, Charlotte, Lady.

Half length, canvas.

Charlotte, eldest daughter of Francis Topham, LL.D., Judge of the Prerogative Court, York; married, 1762, Sir Griffith Boynton, 6th Bart., who married secondly, August 8, 1768, Miss Mary Heblethwayte; died in 1778. She died in 1767.

Light powdered hair, hanging over shoulder; flowered dress of pale green, edged with lace; pale blue scarf; arms crossed on dark green cushion, holding a book.

Sat in June, 1765.

This picture, which has hitherto been supposed to have been by Angelica Kauffmann, belongs to Sir Henry Somerville Boynton, Bart.

BOYNTON, Mrs. Francis.

Charlotte, daughter of Sir Warton Pennyman Warton, Bart., married Francis, second son of Sir Francis Boynton, Bart. Her son Francis was born in 1764.

Paid for, 1762, Mrs. Boynton, £15 15s.; November 16, 1763, Mrs. Boynton, £10 10s.

V BRADDYLL, Wilson Gale.

Head size, canvas 30 × 25 in.

Eldest son of John Gale ; born 1755 ; assumed the additional name and arms of Braddyll in 1776, in compliance with the will of his cousin, Thomas Braddyll. He was M.P. for Lancaster from 1780 to 1784, and for Carlisle from 1790 to 1796. He was colonel of the 3rd Royal Lancashire militia, and became in 1809 Groom of the Bedchamber to the Prince Regent. He died November 20, 1818.

Sat in February, 1788. Paid for, 1789, Mr. Bradylle, £52 10s. Exhibited in the Royal Academy, 1788, No. 189.

Bought in at Christie's, May 23, 1846, Lot 39 (Braddyll, owner), for £30 9s. Sold at Christie's, February 25, 1865, Lot 97 (Braddyll, owner), for £27 6s., to Cox.

ENGRAVED.

A. N. Sanders, 1865, $4\frac{3}{4} \times 3\frac{7}{8}$ in., when in Mr. Cox's possession.

BRADDYLL, Mrs.

Half length, canvas 29 × 24 in.

Miss Jane Gale was the daughter and heiress of Mathias Gale ; she married her cousin, Wilson Gale Braddyll, M.P. She died at Hampton Court, November 6, 1819.

In a black and white dress ; her hand raised to her cheek in an attitude of contemplation ; with landscape background.

Sat in January, 1788, and February, 1789. Paid for, 1789, Mrs. Bradylle, £52 10s.

A critic, August, 1788, says : " Sir Joshua Reynolds has produced a portrait of Mrs. Bradyl full of magical beauty. The picture is a three-quarters ; the lady is in the *Penseroso* stile, and it will do lasting honour to Sir Joshua."

EXHIBITED.

British Institution, 1850, No. 93, by Lord Charles Townshend.

Bethnal Green, 1872, No. 30, by Sir Richard Wallace, Bart.

Royal Academy, 1892, No. 107, by Lady Wallace.

Sold on the 23rd May, 1846, Lot 38 (Braddyll, owner), for £84, to Lord C. W. Townshend ; and by Lord C. W. Townshend, at Christie's, May 13, 1854, Lot 45, for £225 15s., to Mawson for the Marquess of Hertford. Bequeathed by him to Sir Richard Wallace, Bart., and to the nation in 1897 by Lady Wallace.

ENGRAVED.

S. Cousins, R.A., 1848, $10\frac{5}{8} \times 8\frac{5}{8}$ in.

J. W. Chapman, 1893, 22 × 17 in.

C. Waltner, 1894, $10\frac{1}{2} \times 8\frac{1}{2}$ in.

W. J. Edwards, 1865, $4\frac{3}{4} \times 3\frac{7}{8}$ in.

In the "Life of Reynolds," by Phillips, he states that there are repetitions of this picture ; but the compilers do not know of any.

BRADDYLL, Master Thomas.

Whole length, canvas $55 \times 43\frac{1}{2}$ in.

Son of Wilson Gale Braddyll.

As a youth, in blue and yellow dress, large white frill ; leaning against a large urn ; hat in right hand ; hair curling over forehead ; landscape.

Paid for, February, 1787, Mr. Bradylle for his son, £105. Exhibited in the Royal Academy, 1784, No. 113.

Morning Herald, 1784 : "No. 113. Master Bradyl, an admirable portrait, the drapery excellent, and the attitude pleasing : a landscape in the background has great merit."

Morning Chronicle, May 13, 1784 : "No. 113. The whole length of Mr. Bradyl's son is in Sir Joshua's best manner."

EXHIBITED.

Royal Academy, 1886, No. 160, by Lord Rothschild.

Sold at Christie's, May 23, 1846, Lot 24 (Braddyll, owner), for £441, to Lord Rothschild.

ENGRAVED.

J. Grozer, 1785, $17\frac{1}{4} \times 14$ in.

A First State sold at Christie's, 1887 (Buccleuch Collection), for £26 5s.

The picture belongs to Lord Rothschild at Tring Park.

A portrait catalogued as Master Braddyll was bought in by the owner, Walker, at Christie's, July 13, 1811, Lot 54, for £1 10s.

BRADDYLL FAMILY, The.

Whole length, canvas 93×57 in.

In a landscape ; Mrs. Braddyll on the left, in white dress and black lace shawl, seated on a bench, with a spaniel on her lap, looking to right at her son, who stands opposite to her, in a blue coat, leaning against a pedestal, holding his hat in his hand ; Mr. Braddyll, in a red coat, stands in the middle, his right arm on the back of the bench.

Mrs. Braddyll and Master Braddyll sat in February, 1789.

A critic, July 26, 1789, says : "The BRADYL FAMILY is very indifferent in composition ; the execution of some of the parts is very fine."

Another critic, September 26, 1789, says : "Mr. and Mrs. Braddyll and their son : these are finished, and very exquisitely, in the heads ; about Mrs. B.'s hands and drapery there are some parts not finished."

EXHIBITED.

Manchester (Art Treasures), 1857, No. 52, by T. P. Smyth.

Royal Academy, 1890, No. 124, by the Rev. C. W. Randolph.

Sold at Christie's, May 23, 1846, Lot 44 (Braddyll, owner), for £141 15s., to Bishop. Put up, June 13, 1859, Lot 213 (T. P. Smyth, owner), and bought in by Bishop for £1,000.

"Mr. and Mrs. Braddyll sat in 1788. A family picture containing portraits of Mr. and Mrs. Braddyll and their son was lately in the possession of Mr. Isbell, of Stonehouse."—COTTON, 1856, p. 171, note 8.

The picture is now in the possession of Lord Rothschild at Tring Park.

✓ BRADSHAW, Colonel.

In a brown coat and wig; seated at a table, writing.

Sat in November, 1759. Paid for, 1763, Mr. Bradshaw, £21.

Bought in at Christie's, May 30, 1859, Lot 78, Mr. Bradshaw, in a brown coat and wig, seated at a table writing (Mrs. Wallis, owner), for £6 6s.

✓ BRADSHAW, Mrs.

Sat in December, 1759.

✓ BRADSHAW, Master.

Sat in November, 1762. Paid for, 1762, Master Bradshaw, £21, and March 19, 1763, Master Bradshaw, £21.

✓ BRAND, Mrs.

Paid for, June 2, 1775, Mrs. Brand, £36 15s.

✓ BRANDLING, Charles, M.P.

Three-quarter length, canvas 50 × 40 in.

In a plain dress and grey coat.

Paid for before 1760, Mr. Brandling for two pictures, £63.

EXHIBITED.

British Institution, 1854, No. 145, by Lieutenant-Colonel Brandling.

Sold at Greenwood's, April 14, 1796, Lot 64, for £15 15s., to Bryan.

The picture was sold by T. McLean, in 1895, to Charles Sedelmeyer, and by him to Rodman Wannemaker, of Philadelphia, U.S.A., the present owner.



BRATHWAITE, Mr.

Sat in 1787.

Note: "At Mr. Young's, tobacconist, Drury Lane."

BRETT, Charles, M.P.

Charles Brett, of the Navy Office, a Lord of the Admiralty under Howe, and M.P. for Sandwich in the parliaments of 1776 and 1784. His wife was a Miss Hooker, of Crome Hall, Greenwich, one of the painter's intimates.

Sat in 1755 and 1757. Paid for, February 23, 1770, Mr. Brett, for Admiral Keppel, £26 5s. It is doubtful whether this refers to a second portrait given to Admiral Keppel, or whether Mr. Brett purchased a portrait of the admiral.

BRETTINGHAM, Mr. *See* CARICATURES (Parody).

BRIAN, Mr.

Sat in 1762.

BRICE, Captain.

Sat in 1764. Paid for, January 10, 1763, Captain Brice, £25; and January 5, 1765, Mr. and Mrs. Brice, £52 10s. Frame paid, £5 5s.

BRICE, Mrs.

Sat in 1764. Paid for, January 17, 1763, Mrs. Brice, £25.

BRIDGES, Mr.

Sat in 1759.

Admiral Cyprian A. G. Bridge writes, July 27, 1899: "I have a portrait of my grandfather, Cyprian Bridge, who was born in 1737. It has always been believed that this portrait is by Reynolds. . . . The name is frequently spelt 'Bridges.' The portrait is that of a very young man."

BRIDGMAN, Captain.

Sat in 1755. Paid for before 1760, Captain Bridgman, £10 10s. Mr. Bridgman, for Sir William Lowther, £12 12s.; probably the portrait was presented to Sir William Lowther.

Memorandum, January, 1757: "Send home Mr. Bridgman."

BRIDPORT, Alexander, Viscount. *See* CAPTAIN HOOD, page 478.

BRODERICK, Admiral.

Admiral Broderick had the command of a squadron in 1760 that was dispersed in a storm, but they providentially all got into Gibraltar. He died January 1, 1769.

Sat in 1761. Paid for, August 26, 1761, Admiral Broderick, £21. Frame paid.

The picture belongs to Viscount Middleton, at Peper Harow, Godalming.

BRODERICK, Captain.

Paid for, August, 1761, Captain Broderick, £21.

BROMBERG, Mrs.

Sat in 1768 as Mrs. Bromberg. Paid for, 1763, Mrs. Blomberg, £13 2s. 6d.

BROME, Charles, Viscount.

Three-quarter length, canvas 49½ × 39 in.

Afterwards 2nd Earl and 1st Marquess Cornwallis. Born December 31, 1738; succeeded to the earldom, June 23, 1762; married, July, 1768, Jemima, daughter of Colonel James Jones; a distinguished military commander in India, created Marquess Cornwallis, 1792; Lord Lieutenant of Ireland in 1799. He signed the Peace of Amiens in 1801, and died Governor-General of India, October 5, 1805.

Seated to right, in uniform, holding his cocked hat in his right hand; sky background.

Sat in 1761. Paid for, May 25, 1761, Lord Broome, £21. July 31, 1762, "Lord Broome, now Cornwallis," £21.

EXHIBITED.

Royal Academy, 1882, No. 174, as Charles, 2nd Earl Cornwallis, by the Earl of St. Germans.

The picture belongs to the Earl of St. Germans, and is No. 100 in Port Eliot catalogue.

BROME, Charles, Viscount.

Afterwards 2nd Marquess Cornwallis. Born October 19, 1774; married Louisa, daughter of the 4th Duke of Gordon. He died in 1823, when the marquessate became extinct. See LADY CORNWALLIS and her Son, page 196.

1778 Pocket-book missing. Paid for, December, 1778, Lord Cornwallis, for Lord Brome, £36 15s. 6d.

BROOKE, Francis, Earl.

Three-quarter length, canvas.

Afterwards 1st Earl of Warwick. Francis, 8th Baron Brooke, born 1719; succeeded to the title, 1727; advanced to the dignity of Earl Brooke, 1746, and Earl of Warwick in 1759; died July 6, 1773.

Seated at a table, pointing to a plan with his left hand; right hand extended; wearing the Order of the Thistle.

Sat in November, 1755, May, 1757, and April, 1758, as Lord Brooke.

ENGRAVED.

R. B. Parkes, 1864, 5½ × 4½ in., as 1st Earl of Warwick.

The picture belongs to the Earl of Warwick.

BROOKE, Elizabeth, Countess.

Elizabeth, eldest daughter of Lord Archibald Hamilton ; married in 1742, Francis, 8th Baron Brooke ; Earl Brooke, 1746 ; Earl of Warwick, 1759. She outlived his lordship, and married, secondly, General Clarke, and died in April, 1800.

Sat in May, 1757, as Lady Brooke.

BROUGHTON, Sir Brian Broughton-Delves, 5th Bart.

Married Mary, daughter of Thomas Harwood Hill, of Tern, in Salop, who was sister of Noel, eldest son of Thomas Harwood Hill, created Lord Berwick, 1784. He died in 1766.

Sat in November, 1765.

Lord Berwick does not possess this picture.

BROUGHTON, Mary, Lady.

Whole length, canvas 92 × 57 in.

Mary, daughter of Thomas Hill, of Tern, co. Salop, wife of Sir Brian, 5th Bart.

Standing in front on a terrace ; three-quarter profile to left ; white gold-figured dress, blue cloak ; she holds a portcrayon in her right hand, and in her left a sketch-book which rests upon a pedestal, upon which is a small bust ; curtain and landscape background.

Sat in November, 1765, July, 1767, March, 1768, July, 1769, and June, 1772. Paid for, July, 1769, Lady Broughton, £157 10s. 1772, Lady Broughton, for a copy, 6 guineas.

EXHIBITED.

Royal Academy, 1886, No. 149, by Lord Berwick.

ENGRAVED.

T. Watson, 1770, 24 × 14 $\frac{7}{8}$ in.

J. Wilson, 1771, 12 $\frac{1}{2}$ × 9 $\frac{3}{4}$ in.

A proof, by Watson, was sold at Sotheby's, 1886 (Addington Collection), for £13 2s. 6d.

The picture was sold after 1886 by the late Lord Berwick to Lord Iveagh, the present owner.

BROWN, Mrs.

Sat in May, 1760.

BROWN, Mrs. and Miss.

Sat in May, 1762.

BROWN, Master.

Half length, canvas 30 × 25 in.

"The Contemplative Youth." Supposed to be the son of Mather Brown, one of the painters employed by Boydell.

Sitting ; his hands crossed on his knees ; face turned upwards ; landscape and trees ; moonlight.

Paid for, February 10, 1787, Hon. Wm. Tollemache, for two fancy pictures, £147. (That is, "Contemplative Youth" and "Robinetta.")

EXHIBITED.

British Institution, 1817, No. 103, as "The Minstrel," by the Earl of Dysart. Suffolk Street, 1833, No. 202, as "The Studious Boy," by Admiral Tollemache.

Art Treasures, Manchester, 1857, No. 152, as the "Contemplative Youth," by J. Tollemache, Esq.

Guildhall, 1899, No. 165, as a "Boy in Contemplation," by Lord Tollemache.

ENGRAVED.

C. H. Hodges, as "A Contemplative Youth," 1786, $9\frac{5}{8} \times 8$ in.

S. W. Reynolds (S. Cousins, R.A.), $3\frac{7}{8} \times 3\frac{1}{8}$ in.

The picture belongs to Lord Tollemache, at Peckforton Castle.

A copy by Briggs was sold at his sale, April 26, 1844, Lot 475, as "Boy in Contemplation," for £1 13s., to Anthony.

BRUCE, Thomas Brudenell, 2nd Baron.

The Hon. Thomas Brudenell, 2nd Baron, who assumed the additional name and arms of Bruce ; born 1730 ; married, first, in 1761, Susannah, daughter of Henry Hoare, of Stourhead, co. Wilts, relict of Viscount Dungarvan ; secondly, 1788, Anne, eldest daughter of John, 1st Earl Moira ; succeeded, 1741, as Lord Bruce, and was created Earl of Ailesbury, 1776 ; died 1814.

Sat in January, 1757, April, 1765, and April, 1766. Paid for, June 2, 1766, Lord Bruce, £73 10s.

EXHIBITED.

British Institution, 1867, No. 151, as Marquess of Ailesbury, by the Earl of Charlemont.

The Earl of Arran had a profile, three-quarters, of this portrait. Lord Bruce was the second portrait in the Caricature of the School of Athens. He was a friend of Reynolds in Rome, and took an interest in the foundation of the Royal Academy.

Mrs. Siddons, who appeared as Portia before a London audience, December 29, 1775, had been recommended to Garrick principally by his and Sir Joshua's friend, Lord Bruce. See CARICATURES.

BRUDENELL, G.

Sat in August, 1770, as Mr. Brudenel. Paid for, Mr. G. Brudnell for Mr. Pouncefort, £18 18s. Ditto, for a copy after Sir Godfrey, £21. Paid for, September 2, 1770, Mr. Brudenell, £52 10s.

BRUDENELL, Thomas.

Half length.

Appointed Lieut.-Col. of the 2nd Regiment of Dragoon Guards, commanded by Sir John Ligonier, K.B., March 3, 1750.

Full face ; standing ; cocked hat under left arm ; right hand on table ; in uniform ; with powdered hair.

Sat in July, 1757, as Mr. Brudenell.

ENGRAVED.

S. W. Reynolds, 1821, $4\frac{1}{2} \times 3\frac{3}{8}$ in.

BRUDENELL, Mrs.

Half length, canvas 29 × 24 in.

Anne, daughter of Sir Cecil Bishopp, Bart., married January 27, 1759, Robert Brudenell, third son of George, 3rd Earl of Cardigan. She was the mother of Robert, 6th Earl of Cardigan, whose daughter was Mary, Countess of Chichester.

Full face ; in a light dress fastened with pearls and jewels ; in a cloak trimmed with ermine ; right arm on hip ; low hair, with short veil.

Sat in December, 1760. Paid for before 1760, Mrs. Brudenell, £10 10s. January 5, 1760, "Mrs. Brudenell, I believe the whole, £10 10s." Before 1760, Duchess of Ancaster, for Mrs. Brudenell, £18 18s. This may be either for a portrait of the Duchess of Ancaster or for another of Mrs. Brudenell.

"Among other leading beauties painted by Reynolds in this year of ceremonial (1761) may be mentioned, as the most distinguished, Lady Northampton, Lady Spencer, and Lady Pembroke, Mrs. Brudenell, Mrs. Fitzroy, and—loveliest of all—Maria, Countess Waldegrave, whom Reynolds seems never to have been tired of painting, nor she of sitting to him."—TOM TAYLOR, vol i., p. 197.

The picture, which descended to Mary, Countess of Chichester, belonged to the Earl of Chichester, and was recently sold to Charles John Wertheimer, from whom it passed to P. and D. Colnaghi and Co., who sold it, in 1896, to Charles Sedelmeyer, of Paris, the present owner.

BRUMMELL, Master, and his brother.

Afterwards "Beau." Two children playing with dogs.

Sat in December, 1781, as sons of Mr. Bromell. January, 1782, as Master Brummel.

"Lord North's private secretary ; one of these boys was the celebrated Beau."—T. TAYLOR, vol. ii., p. 343, note 10.

Paid for, July, 1783, "Mr. Bromel for his children, £150. Mr. Bromel paid at the same time £150 for—Benedetti Lutti, a saint taking the Vow ; Poussin, a landskip, Polyphemus ; Carlo Cignani, Shepherd ; Canaletti, Venice ; Burgognone, Robber ; Carlo Maratti, a copy ; Guido, a copy. Due, still remaining

payment, £52 10s. shillings in guineas ; £7 10s. ; total, £60." He also paid, July 4, 1781, Mr. Brommel for the "Laughing Praying Boy," £50.

Exhibited in the Royal Academy, 1783, No. 148, as "Children."

Morning Herald, 1783 : "The children of Mr. Bromell are in a very unfinished state."

Morning Chronicle : "The picture of Mr. Brommell's children is an additional proof, of what has been long since beyond all doubt proved, the taste and fancy of Sir Joshua Reynolds."

A critic, 1783, says : "This is another charming representation of children, at a more early period (? age), in which the tender endearments of infant fondness are displayed in the most natural, interesting and affecting manner. We are always pleased to see this eminent artist descend to the amiable subject of infant innocence, as he is sure of treating them in such a style as to suggest to the mind the agreeable, that his heart is as much entitled to esteem as his genius to admiration."

"A stoutish little boy of between four and five, with chubby cheeks and a turnover collar, was sitting to Sir Joshua at the same time as Mrs. Robinson."—p. 343. "This was the second son of Mr. William Brummell, a shrewd and prosperous gentleman, who, beginning as a Treasury clerk under the patronage of Mr. Jenkinson, had for several years held the lucrative situation of private secretary to Lord North, and had feathered his nest well out of several fat and permanent sinecures. He had commissioned Reynolds to paint a large picture of his two lads playing with their dogs. The younger boy, George Bryan, was afterwards the celebrated 'beau.'"—LESLIE AND TAYLOR'S *Life of Reynolds*, vol. ii., p. 347.

"Poor Beau Brummell, what a fate was his ! He was in his time the very glass of fashion ; everyone, from the highest to the lowest, conspired to spoil him, and who that knew him well could deny that, with all his faults, he was still the most gentleman-like, the most agreeable of companions. Never was there a man who during his career had such unbounded influence, and, what is seldom the case, such general popularity in society. Without being a man of intrigue, for I never knew him engaged in what is called a liaison in society, he was the idol of women. His opinions on all matters of taste and dress were implicitly followed and adopted. Among the present generation we see no such being. In those days gone by it was considered necessary that a well-bred man should still have some little tincture of what is called 'the old school.' Brummell was born in 1777, and was first sent to Eton, where our acquaintance originated. His father, I believe, was Under-Secretary to Lord North, and left each of his children £30,000. He commenced his career in the 10th Light Dragoons, where his agreeable manners attracted the attention of H.R.H. the Prince of Wales, the colonel of the regiment, which ushered him, at once, into the highest and most distinguished society of the day. By degrees he became a constant inmate at Carlton House and of the Pavilion, was introduced to all the prince's private friends, and admitted by H.R.H. himself into the greatest intimacy. He afterwards left the army and lived at Chesterfield Street, where, as he has often told me, the prince would call in the morning to see his toilette, and would sit there so late that he would send away his horses and insist on Brummell giving him a quiet dinner, which generally ended in a deep potation."—From *Temple Bar*, in which the writer gives from an old diarist a picture of the famous Beau Brummell. He died at Caen in 1840.

The picture, which belonged in 1782 to Mrs. White, a descendant of the family at Brussels, is now the property of Lord Iveagh.

Extract from a letter to Charles Smith, a nephew of Caleb Whitefoord, and an artist at that time painting in the East Indies, from Sir Joshua Reynolds, dated December 3, 1784 :

"I saw the other day at Mr. Bromels a picture of a child with a dog, which after a pretty close examination I thought my own painting ; but it was a copy, it seems, that you made *many years ago*."

BRUNSWICK AND LUNENBURGH, H.R.H. Princess
Augusta of.

Head size.

Daughter of Frederick, Prince of Wales; sister of George III.; born 1737; married, January 16, 1764, William Frederick, Duke of Brunswick. Died 1813.

She was a very attractive princess, and Parliament on her marriage voted her £80,000 and £8,000 a year. Her husband was a very gallant soldier, a handsome man, and an extremely popular, accomplished gentleman. Two of her children became of great interest to the people of this country. Her son, Frederick William, afterwards Duke of Brunswick, fell fighting at the head of the Black Brunswickers at Quatre Bras. Her daughter, Caroline, as the wife of George IV., became Queen of England, whose trial and funeral very nearly led to a revolution.

Head and shoulders; three-quarter face; dress trimmed with ermine; a tiara in her hair.

Painted in 1763. Paid for, October 11, 1765, H.R.H. Princess of Brunswick, 100 guineas.

EXHIBITED.

British Institution, 1823, No. 11, by H.R.H. Prince Leopold.

ENGRAVED.

Jas. McArdell, 1764, $18\frac{5}{8} \times 14$ in.

R. Houston, $12\frac{1}{4} \times 9\frac{7}{8}$ in.

R. Houston, $5\frac{3}{8} \times 4\frac{1}{2}$ in.

C. Corbutt.

BUCCLEUCH, Henry, 3rd Duke of.

Half length, canvas $49\frac{1}{2} \times 39\frac{1}{2}$ in.

Born September 13, 1746; succeeded his grandfather, April 22, 1751; married, 1767, Elizabeth, daughter of George, Duke of Montagu; succeeded to the dukedom of Queensberry, 1810; he received the Order of the Thistle, December 23, 1767, and the Garter in 1794; died January 11, 1812.

Head turned towards the left in three-quarter view. His left hand leans on a pedestal. He wears a dark green suit with the star of the Thistle.

Sat in 1759, 1767, 1768, 1770, 1771, 1773. Paid for, June 3, 1771, Duke of Buccleuch, £73 10s. and £36 15s. April 12, 1773, Duke of Buccleuch, £35.

Painted in 1768.

The picture is in the possession of the Duke of Buccleuch. It hangs in the library at Dalkeith Palace. *See also* SCOTT, page 870.

A representation of this picture appears in the "Pall Mall Magazine" for September, 1898, page 7.

✓ BUCCLEUCH, Henry, 3rd Duke of.

Head size, oval, canvas 28 × 24 in.

When young ; with green ribbon and star of the Thistle.

EXHIBITED.

Dublin, 1872, No. 204, by the Earl of Courtown.

The picture belongs to the Earl of Courtown.

/ BUCCLEUCH, Charles William Henry, 4th Duke of. *See*
DALKEITH, page 225.

BUCCLEUCH, Elizabeth, Duchess of, with her daughter, LADY
MARY SCOTT.

Whole length, canvas 92 × 58 in.

Daughter of George, 4th Earl of Cardigan, afterwards Duke of Montagu ; born 1743 ; married, 1767, Henry, 3rd Duke of Buccleuch. She died in November, 1827. The child was born May 21, 1769 ; married, January 21, 1791, James George, 3rd Earl of Courtown, and died April 21, 1823. The Duchess was very munificent, and spent large sums annually in judicious charity, and was known as "the good duchess."

For her portrait with her sister Henrietta, and another alone, *see* MONTAGU, page 656.

Seated beneath crimson curtain ; child at her knee, with two spaniels ; landscape background.

Sat in 1772.

"One who had sat to him as a beautiful girl—Lady Betty Montague—was now sitting as a young mother by her new title of Duchess of Buccleuch, with her baby boy."—TOM TAYLOR, vol. i., p. 438.

Calling the child "baby boy" was an oversight.

EXHIBITED.

National Portrait Exhibition, 1868, No. 862, } by the Duke of Buccleuch.
Grosvenor, 1884, No. 41,

ENGRAVED.

James Watson, 1775, $24\frac{1}{4} \times 14\frac{3}{4}$ in.

James Scott, 1876, $7\frac{5}{8} \times 4\frac{3}{4}$ in.

A proof in the Second State sold at Christie's, 1887 (Buccleuch Collection), for £42.

The picture belongs to the Duke of Buccleuch, at Dalkeith Palace.

Walpole ascribes No. 234 in the Royal Academy Exhibition of 1773 to the Duchess of Buccleuch in error. *See* PARKER, page 729.



BUCCLEUCH, Children of the Duke of. *See* DALKEITH, page 225, and MONTAGU, page 656.

BUCHAN, David, 6th Earl of.

David Stewart, 6th Earl of Buchan of the house of Erskine, but 11th from the period the earldom was conferred on James Stewart, son of the Black Knight of Lorn; born June 1, 1742; succeeded as Earl on December 1, 1767; friend of Burns; died April 19, 1829.

Sat in February, 1784. There is entered under L in the first ledger, after 1764, Lord Cardross, £17 17s., which, with £34 13s. entered under Buchan (which is erased), makes the £52 10s. entered on August 23, 1768. *See* CARDROSS, page 149.

BUCHAN, Margaret, Countess of.

Eldest daughter of William Fraser, of Fraserfield, co. Aberdeen; married, 1771, David Stewart, 6th Earl of Buchan; died May 12, 1819.

Sat in February, 1784.

BUCK, Mr. or Master.

Paid for, November 28, 1767, Mr. Buck, paid by Mr. Hickey, £36 15s.

Memo. by Reynolds in 1766: "Master Buck, finito con ver, senza olio o cera, carmine (mastic) varnish alone used with the colours in finishing."

BUCKLE, Captain Matthew, R.N.

Half length, canvas 50 × 40 in.

Admiral Keppel's flag-captain.

Looking to the left; blue uniform; right hand on the hilt of a long sword, with left hand on hip.

Sat in October, 1760. Paid for, January 28, 1761, Captain Matthew Buckle, £42.

EXHIBITED.

British Institution, 1846, No. 47, by the Earl of Falmouth.

The picture belongs to the Earl of Falmouth, at 2, St. James's Square.

BUCKINGHAM, George, 1st Marquess of. *See* TEMPLE.

BUCKINGHAM, Mary, Marchioness of. *See* TEMPLE.

BUCKINGHAMSHIRE, Countess of.

Albinia, daughter and co-heiress of Lord Vere Bertie, and granddaughter of Robert, 1st Duke of Ancaster ; married, 1757, George, 3rd Earl of Buckinghamshire ; died 1816. Sir Joshua lent her his works to copy from.

A palette set for this lady is still preserved at the Royal Academy.

BUCKNALL, The Hon. William. *See* VERULAM.

BUCKNALL, The Hon. Mrs. *See* MISS SOPHIA HOARE, page 467.

BULKELEY, Elizabeth, Lady. *See* MISS ELIZABETH WARREN.

BULLER, John.

Of King's Nympton, Devon.

Sat in January, 1757, and March, 1760.

BULLER, James.

Of Shillingham and Morval, M.P.

Sold at Christie's, February 28, 1891 (Buller, owner), for £15 15s., to P. C——.

BULLER, Lady Jane.

Wife of James Buller, of Shillingham.

Sold at Christie's, February 28, 1891, Lot 48 (Buller, owner), for £37 16s., to Shepherd.

BULLER, Mrs. Mary.

Of King's Nympton, Devon.

Mary, daughter of Sir John St. Aubyn ; married John Buller, March 3, 1760 ; died August 14, 1767.

Sat in January, 1757, and March, 1760. In both sittings "King's Nympton" is mentioned. Paid for, 1760, Mrs. Buller, £10 10s. Before 1761, Mrs. Buller, £10 10s.

"The travelled and eccentric Mrs. Buller, from King's Nympton, is another sitter who carries with her pleasant memories of Devonshire, as well as stranger and rarer experiences of foreign countries, then rarely visited by women."—TOM TAYLOR, vol. i., p. 439.

ENGRAVED.

R. Josey, 1866, $4\frac{7}{8} \times 4$ in.

The picture belongs to Lord Elphinstone.

BULLER, Mrs. Ann.

Three-quarter length, canvas $50\frac{1}{4} \times 39\frac{1}{2}$ in.

Seated, with right arm leaning on a pedestal ; white dress trimmed with ermine ; rose in bosom ; feathers and pearls in hair.

Sat in March, 1771, and March, 1772. Paid for, March, 1775, Mrs. J. Buller, £73 10s.

Described in the catalogue, Christie's, February 28, 1891, Lot 47 : " Mrs. Ann Buller, wife of John Buller of Morval, $50\frac{1}{4} \times 39\frac{1}{2}$ in. Bought in by the owner, Buller, for £4,725.

ENGRAVED.

S. W. Reynolds, 1823 (S. Cousins, R.A.), $5\frac{1}{4} \times 4\frac{1}{4}$ in.

BUNBURY, Sir Thomas Charles, Bart.

Bust, canvas 30×25 in., oval.

Elder son of Sir William Bunbury, Bart. ; born 1740 ; M.P. for Suffolk ; married, June 2, 1762, Lady Sarah Lennox, daughter of Charles, 2nd Duke of Richmond ; died 1821.

Crimson furred coat ; cravat ; laced frills.

Sat in January, 1766, and June, 1771. Paid for, November 18, 1766, Sir Charles Bunbury, £36 15s. November 22, 1770, Sir Charles Bunbury paid me 200 guineas. June 3, 1771, Sir Charles for Lady Sarah, no price. Sir Charles for Miss Kennedy, £70. Sir Charles for Circe, £35. Neither of the last three carried into the paid column. December 11, 1772, Sir Charles Bunbury paid £194 10s., left unpaid for Sir Wm. and Mr. Bunbury. This is repeated in second ledger as follows :

Sir Charles Bunbury for Lady Sarah, 250	} £257 10s., £210, This bill is paid, except for Sir William Bun- bury and Mr. Bun- bury's pictures.
guineas,	
Do. for Sir William Bunbury, 25 guineas,	
Do. for Mr. Bunbury, 25,	
Do. for Miss Kennedy, 70,	
Do. for Circe, 35,	
Do. for a lady, 35,	

EXHIBITED.

British Institution, 1861, No. 181, }
National Portrait Exhibition, 1867, } by Sir C. J. F. Bunbury, Bart.
No. 578,

ENGRAVED.

James Watson, 1768, 11 × 9 in.

H. R. Cook, 1812, $3\frac{1}{8} \times 2\frac{1}{2}$ in.

S. W. Reynolds, $2\frac{1}{8} \times 2$ in.

"*January 5th*, 1768.—Sir Charles Bunbury, painted with cera and cop—copaiba—solo cinnabro—vermillion—glazing senza olio—vernue of mastic solo, Yeo's yellow vermillion, blue."

The picture belongs to Sir Henry Bunbury, Bart., at Barton Hall.

BUNBURY, Rev. Sir William.

Vicar of Mildenhall, co. Suffolk.

Died June 11, 1764.

Sat in April, 1764. Paid for, September 16, 1766, Mr. Blake for Sir William Bunbury, £25. 1767, Sir William Bunbury to be paid by Sir Charles. 1770, Sir Charles for Sir William, £20, not carried into paid column.

There are probably two pictures of the Rev. Sir W. Bunbury.

BUNBURY, Lady Sarah.

Whole length, canvas.

Fourth daughter of Charles, 2nd Duke of Richmond; born February 14, 1745; married, first, June 2, 1762, Sir Thomas Charles Bunbury, Bart., from whom she was divorced, May 14, 1776; married, secondly, August 27, 1781, General the Hon. George Napier, son of the 5th Baron Napier, and was the mother of the illustrious Generals Sir William, Sir George, and Sir Charles Napier. She was one of the bridesmaids of Queen Charlotte, and report says she might have been queen herself, as she refused the addresses of the king, who was much in love with her. *See* Molloy's "Court Life below Stairs," vol. iii. Died August 20, 1826.

Sat in January, 1765. Paid for, February 21, 1769, Lady Sarah Bunbury, £262 10s., not carried into the paid column. For final payment *see* SIR CHARLES BUNBURY. Exhibited in the Society of Artists, 1765, No. 104.

"Whole length, 'Sacrificing to the Graces.' Kneeling on a footstool before a flaming tripod, over which the triad of the Graces look down upon her as she makes a libation in their honour. A kneeling attendant behind, only less beautiful than her mistress—and painted probably from Lady Susan Strangways—pours wine from a flagon. Lady Sarah was still in the full glow of that singular loveliness, which, it was whispered, had four years ago won the heart of the king, and all but placed an English queen upon the throne. Though the colouring has lost much of its richness (the lakes have faded from Lady Sarah's

robes, and left what was once warm rose colour a cold faint purple) the picture takes a high place among the works of its class—the full-length allegorical.”—LESLIE AND TAYLOR'S *Life of Reynolds*, vol. i., pp. 247, 248.

The picture belongs to Sir Henry Bunbury, Bart., at Barton Hall.

ENGRAVED.

Edward Fisher, 1766, $23\frac{3}{8} \times 14\frac{1}{2}$ in.

S. W. Reynolds (S. Cousins, R.A.), $7\frac{1}{2} \times 4\frac{5}{8}$ in.

There is a reverse by J. B. Lucien, printed in red.

A Proof before the inscription sold at Sotheby's, 1890, for £56 14s.

See also LADY BEAUCHAMP, *ante*, pages 67 and 68.

BUNBURY, Lady Sarah, LADY SUSAN STRANGWAYS, and CHARLES JAMES FOX.

Whole length, canvas 92 × 57 in.

The sketch of this picture was given by Reynolds to Charles James Fox.

See FOX, page 334.

BUNBURY, Henry William.

Half length, canvas 28½ × 23½ in.

Younger brother of Sir Charles; born 1750; known in after life for his graceful drawings and humorous sketches; died 1811. He married Miss Horneck, Goldsmith's "Little Comedy."

To waist, as a youth; holding book with right hand; spotted waistcoat.

Sat in November, 1765, and January, 1766, as Mr. Bunbury, and April, 1766, as Master Bunbury. For payment, *see* SIR CHARLES BUNBURY.

EXHIBITED.

National Portrait Exhibition, 1867, No. 597, by Sir C. J. F. Bunbury, Bart.

ENGRAVED.

J. Blackmore, $12\frac{1}{8} \times 9\frac{7}{8}$ in.

"This was Henry, who afterwards married Miss Horneck. The picture has disappeared, but the engraving exists, as well as a small coloured drawing at Barton; but it appears it was recovered in 1865."—Vol. i., p. 266, note 3.

"Royal Academy, 1770. H. Bunbury sends a series of subjects from soldier life, including a 'Visit to the Camp' and a 'Camp Toilet.'"—LESLIE AND TAYLOR'S *Life of Reynolds*, vol. ii., p. 292.

The picture belongs to Sir Henry Bunbury, Bart., at Barton Hall.

✓
BUNBURY, Master Charles John.

Three-quarter length, canvas 29 × 24 in.

Son of Henry William Bunbury and Catherine, eldest daughter of Capt. Horneck; born 1772; entered the army; died 1798.

A boy in a crimson coat, open at the neck; seated, facing the spectator, in a landscape, resting his hands on his thighs.

Exhibited in the Royal Academy, 1781, No. 147. "A little boy, charming; he is the son of Henry Bunbury."—W.

Morning Chronicle: "Near it (Rutland children) is a portrait of Master Bunbury, No. 147, which to uncommon force unites the characteristic simplicity of childhood in a high degree."

EXHIBITED.

British Institution, 1813, No. 20, by Colonel Bunbury.

" " 1851, No. 123, by Sir H. Bunbury, Bart.

" " 1861, No. 188, by Sir C. J. F. Bunbury, Bart.

Royal Academy, 1891, No. 2, by Sir Edward Bunbury, Bart.

ENGRAVED.

F. Haward, 1781, $13\frac{1}{8} \times 10\frac{7}{8}$ in.

S. W. Reynolds, $4\frac{7}{8} \times 4$ in.

Unknown, $4\frac{1}{4} \times 3\frac{1}{2}$ in.

A Proof in the Addington Collection sold at Sotheby's in 1886 for £36.

This picture was a bequest from Sir Joshua: "To Mrs. Bunbury, the portrait of her son." The Earl of Arran had a replica of this picture. Sold at Christie's, November 28, 1879, Lot 86, a portrait described Master Bunbury (Warren, owner), for £18 7s. 6d., to Durham. A copy by Rising was also sold at Christie's, May 2, 1818, Lot 105, described as "Master Bunbury copy. Reynolds highly approved of it," and bought in for £19 8s. 6d.

"His Master Bunbury and Master Edgcumbe are superior as specimens of boyish beauty."—TOM TAYLOR, vol. ii., p. 157.

The picture belongs to Sir Henry Bunbury, Bart., at Barton Hall.

BUNBURY, Mrs. Henry, née Miss Catherine Horneck.

Three-quarter length, canvas 50 × 40 in.

Catherine, daughter of Captain Kane Horneck; born 1754; known as "Little Comedy;" married Henry William Bunbury, of Barton, 1771. She and her sister, Mrs. Gwyn, were intimate friends of Goldsmith; died 1799.

Seated, leaning on her left hand ; white drapery.

Sat in April, 1772, and April, 1773.

EXHIBITED.

British Institution, 1841, No. 105, by Sir H. Bunbury, Bart.

National Portrait Exhibition, 1867, No. 554, } by Sir C. J. F. Bunbury,
Royal Academy, 1872, No. 109, } Bart.

ENGRAVED.

James Watson, 1778, $16\frac{1}{4} \times 12\frac{7}{8}$ in.

S. W. Reynolds (S. Cousins, R.A.), $5 \times 3\frac{7}{8}$ in.

A First State by Watson, Palmerston Collection, sold at Christie's, 1890,
for £32 11s.

The picture was sold by Sir Henry Bunbury, Bart, to William Waldorf Astor, the present owner.

BUNBURY, Thomas.

Of Mayle, co. Carlow, great-uncle of Lord Rathdonnell.

A small picture belongs to Lord Rathdonnell.

BURGHersh, John, Lord.

Whole length, canvas.

Afterwards 9th Earl of Westmorland ; married, first, March 26, 1758, Augusta, daughter of Lord Montagu Bertie, who died January 3, 1766 ; secondly, May 28, 1767, Susan, daughter of Cosmo George, 3rd Duke of Gordon ; succeeded as 9th Earl of Westmorland, November 12, 1771 ; died, April 26, 1774.

Paid for, July 26, 1764, Lord Burghersh, £105.

EXHIBITED.

British Institution, 1866, No. 20, by the Earl of Westmorland.

ENGRAVED.

R. B. Parkes, 1863, $7\frac{1}{4} \times 4\frac{1}{2}$ in.

The picture was sold by the Earl of Westmorland to T. Agnew and Sons, and by them to the Very Rev. T. W. Jex-Blake, D.D., Dean of Wells, the present owner.

BURGHersh, John, Lord.

Head size, canvas 30 × 25 in.

In the costume of the old Windsor Hunt, red coat, with green collar and white neckcloth.

EXHIBITED.

British Institution, 1858, No. 146, }
" " 1866, No. 145, } by the Earl of Westmorland.

The picture belongs to the Earl of Westmorland.

BURGHersh, John, Lord.

Whole length, canvas 50½ × 41 in.

Son of the 10th Earl of Westmorland and Sarah Anne, only daughter and heiress of Robert Child, of Osterley Park, and brother of Sarah, Countess of Jersey; born February 3, 1784; married, June 26, 1811, Priscilla Anne, daughter of the Right Hon. William Wellesley Pole, afterwards Earl of Mornington; he was eminent as a diplomatist; became 11th Earl of Westmorland, December 15, 1841; died October 16, 1859.

A child with dark blue eyes and fair hair; white frock, cut square, open at the neck; short sleeves; large-brimmed black hat; blue sash; white socks and black shoes; a stick in his left hand. He appears to be running to the left, and beckoning a nurse or companion to follow him with his right hand; landscape background.

Sat in February, 1787. Paid for, February, 1787, Lord Burghersh, paid by Mrs. Child, £52 10s. March, 1788, Lord Burghersh, paid by Mrs. Child, £52 10s.

Exhibited in the Royal Academy, 1787, No. 146.

This picture appears in the engraving after Ramberg of the Exhibition of 1787 as a companion to Master Yorke, with Northcote's "Death of Wat Tyler" between them.

ENGRAVED.

F. Bartolozzi, R.A., 1788, 9⅜ × 7½ in., } in the place of the stick the left hand
S. W. Reynolds, 5⅞ × 4½ in., } is open and the fingers spread out.

The picture belongs to the Earl of Jersey, at Middleton Park, Bicester.



BURGOYNE, General John. ("Drumsticks.")

Born 1730; died 1792; English general and dramatic writer. In 1761 entered parliament, and in 1772 moved a vote of censure on Lord Clive. In 1775 he was sent to command an expedition from Canada against the Americans, and was compelled to surrender at Saratoga. On returning to England the king refused to see him, whereupon he threw up his commission and joined the opposition. He was given further commands afterwards, but retired from active service in 1784.

Sat in May, 1766. Paid for, August 12, 1767, Count La Lippe for Gen. Burgoins picture to Mrs. Calliand, paid in part, £70.

"Author of 'Maid of the Oaks,' produced at Drury Lane in November, 1774. Burgoyne he had not only painted, but must have been in the constant habit of meeting in the green room of Drury Lane, at the dinners of the Thursday Night Club at the 'Star and Garter,' and at every place of amusement where the gay, the witty, and the well-bred of London were gathered together."—LESLIE AND TAYLOR'S *Life of Reynolds*, vol. ii., pp. 82, 99.

"Died, June 7, 1777, Lady of General Burgoyne, at Kensington Palace."—*Gentleman's Magazine*, 1777, p. 287.

BURKE, Edmund.

Half length, canvas 29½ × 24 in.

Statesman, orator, and writer; son of Richard Burke, an attorney; born in Dublin, 1730; educated at Ballitore, co. Kildare, and Trinity College, Dublin; entered at the Middle Temple, 1747; published his essay on the "Sublime and Beautiful," planned the "Annual Register," 1758; M.P. for Wendover, supporting Lord Rockingham; visited France, 1772-73; M.P. for Bristol, where he delivered his remarkable address to the electors; proposed his plan of economical reform, 1780; Privy Councillor, 1782; joined the "Coalition" Ministry; spoke on the India bill; in opposition to Mr. Pitt from 1785; opened the prosecution of Warren Hastings, 1786; published his "Reflections on the Revolution in France," 1790; separated from his friend, Mr. Fox, 1791; published his "Letter to a Noble Lord," 1796; died at Beaconsfield, Bucks, 1797.

The Thrale portrait. Profile to the left, in a plum-coloured coat and white cravat and frill; wearing a wig.

Sat in October, 1767, April, 1769, September, 1773, July, 1780, May 1782, and December, 1786.

Painted in 1773.

EXHIBITED.

British Institution, 1817, No. 11, }
" " 1820, No. 36, } by Richard Sharp.

Royal Academy, 1877, No. 207, by Mrs. Drummond.

ENGRAVED.

- J. Hardy, 1780, $10\frac{7}{8} \times 8\frac{7}{8}$ in. (in a square).
A. Kohl, 1791, $6\frac{1}{8} \times 3\frac{1}{4}$ in.
Unknown, 1795, $4\frac{7}{8} \times 3\frac{3}{4}$ in. (oval, reversed).
„ $4\frac{1}{4} \times 2\frac{1}{2}$ in. (in a border).
„ $4\frac{1}{2} \times 3\frac{1}{2}$ in.
S. W. Reynolds, $3\frac{3}{4} \times 3\frac{1}{8}$ in.
H. Robinson, 1833, $4\frac{1}{2} \times 3\frac{1}{2}$ in.
Unknown (modern), $4\frac{7}{8} \times 4$ in.

The picture was purchased at the Piozzi sale, in May, 1816, Lot 67, for £252, by Mr. Richard Sharp, known as "Conversation Sharp," who bequeathed the picture to Mrs. Drummond. It now belongs to her daughters, Mrs. Kay and Miss Emily Drummond, at 18, Hyde Park Gardens.

BURKE, Edmund.

Half length, canvas $29\frac{3}{4} \times 24\frac{3}{4}$ in.

Own hair ; plain dress ; in half profile, looking to his right ; black ribbon round the neck.

EXHIBITED.

Royal Academy, 1871, No. 161, by Edmund Haviland Burke, M.P.

Formerly the property of T. Haviland Burke.

Sold at Christie's, July 4, 1874, Lot 81 (Carlisle and Ordell, owners), described as the property of his grandnephew, R.A. 1871, for £1,050, to Davis. June 24, 1876, Lot 100 (Burke family, owners), Edmund Burke, R.A., 1871, £315, to Mainwaring. Then it passed to Attenborough, who disposed of it for £500 to the Trustees of the National Portrait Gallery, February 18, 1882, No. 655 in the catalogue.

ENGRAVED.

- James Watson, 1771, $13 \times 10\frac{3}{4}$ in.
Unknown, 1771, $5\frac{1}{2} \times 4\frac{1}{2}$ in.
„ (Published by Hinton), $3\frac{1}{2} \times 2\frac{7}{8}$ in.
M. Benedetti, 1791, $9 \times 7\frac{1}{2}$ in.
B. Holl, 1824, $4\frac{5}{8} \times 3\frac{5}{8}$ in.
C. E. Wagstaff, 1832, for C. Knight's Gallery of Portraits, 5×4 in. (with a black ribbon, in a square).

There is an engraving by C. Knight, 1781, $3\frac{1}{8} \times 2\frac{3}{8}$ in., looking to the left, without the black ribbon. This is evidently from another picture which has not as yet been traced.

BURKE, Edmund.

Half length, canvas 29×24 in.

Face turned nearly in profile to the right ; wearing his own natural brown hair ; with the black string of his eyeglass passing over his cravat.

Formerly in the possession of Charles Phillips, it was purchased by the Trustees of the National Portrait Gallery in April, 1874, for £63, from Colonel Penleaze, No. 389, and transferred to the National Gallery of Ireland in 1884.

BURKE, Edmund.

EXHIBITED.

Dublin Industrial Exhibition, 1853, No. 916, by J. Bloomfield.

Mr. Bloomfield's pictures were sold in 1878.

BURKE, Edmund.

Half length, canvas 29 × 24 in.

Three-quarter face, to right ; brown coat and waistcoat ; own hair.

EXHIBITED.

Royal Academy, 1880, No. 25, by the Corporation of Bristol.

BURKE, Edmund.

Head size, panel 20 × 16 in.

An unfinished head, turned to the left ; white necktie ; laid in with dark grey background.

The picture was presented to the Board of Manufactures, Edinburgh, by the Earl of Wemyss. It is now in the National Gallery of Scotland.

BURKE, Edmund.

Half length, canvas 30 × 25 in.

Half profile to the right ; brown coat ; waistcoat partly open, showing white lace frill with black eyeglass ribbon.

EXHIBITED.

British Institution, 1860, No. 173, by the Hon. G. W. Fitzwilliam.

The picture, painted in 1775, and presented by Mrs. Burke to Earl Fitzwilliam, belongs to George C. W. Fitzwilliam, and is No. 57 in the Milton catalogue.

BURKE, Edmund, and LORD ROCKINGHAM.

Composed in imitation of the famous picture by Van Dyck of the Earl of Strafford and secretary.

Sold at Christie's, May 26, 1821, Lot 14 (Thomond Collection), described as a large sketch for the portrait of the Marquess of Rockingham and Mr. Burke—together with Euphrosyne, to Coles, for £11 os. 6d. Also at Christie's, May 9, 1846, Lot 12 (Thomas Phillips, R.A., owner), for £6 10s., to Sir Francis Grant, P.R.A.; and again at his sale, March 28, 1879, Lot 84, for £15 15s., to Sir Frederic Leighton, P.R.A. Again at Lord Leighton's sale, July 13, 1896, Lot 335, to Fairfax Murray, for £52 10s.

The following pictures, described as Edmund Burke, have also been sold at Christie's :

Lot			£	s.	d.	
1813, June 5, 80.	Dalton.	Original painting of E. Burke, early .	31	10	0	Bought in.
1831, Nov. 31, 8.	Stevens.	Mr. Burke, Counsellor, etc.	1	5	0	Tuck.
1842, Feb. 19, 119.	Gritten.	This capital picture was presented by Dr. Walcott to his friend Opie	5	0	0	Bought in.
1847, Mar. 12, 54.	A. Nasmyth.	From Caleb Whitefoord's collec- tion	11	11	0	White.
1850, Mar. 2, 94.	Duvernay.	From C. Whitefoord's collection .	31	10	0	Smith.
1850, June 21, 173.	Meigh.	Full of character and brilliant effect .	47	0	0	Lennox.
1870, Mar. 19, 100.	Fairbairn.	Burke	5	5	0	Eyre.
1871, Feb. 4, 432.	Anthony.	Edmund Burke. Oval	7	0	0	Colnaghi.
1871, July 22, 64.	Green.	Edmund Burke	1	3	0	Flack.
1883, July 14, 92.	Malton.	Burke. Oval	8	0	0	Lord N.
1885, Jan. 10, 158.	Lesser.	Burke	14	14	0	P. Edwards.
1894, July 7, 94.	Darrill.	Edmund Burke, 28½ × 23½	94	10	0	Ross.

BURKE, Mrs.

Half length, panel 30 × 25 in.

Jane Nugent, daughter of Dr. Christopher Nugent ; married, in 1757, Rt. Hon. Edmund Burke.

In a red dress, with black silk cloak and blue bow ; both hands leaning on a table holding a book ; profile, reading ; white lace scarf over her head and tied under the chin.

Sat in August, 1767, and May, 1769.

Sold at Christie's, March 25, 1893, Lot 366 (King, owner), as "Lady Burke," for £446 5s., to L. Lesser, the present owner.

BURKE, Richard.

Half length, canvas 29½ × 24 in.

Only son of Edmund Burke ; born 1758 ; died August 2, 1794 ; M.P. for the borough of Malton. He had not taken his seat for the borough, having been elected thereto since the prorogation of parliament on the resignation of his father. There is a long description of his character in the "Gentleman's Magazine" for 1794, vol. lxiv., p. 770.

To right ; dark red coat, with four large buttons, the two top ones unfastened ; lace frill ; powdered hair ; the hair on the left reaches only to the top of the ear ; there are no white lapels to the coat.

Sat in May, 1782.

EXHIBITED.

British Institution, 1860, No. 160, by the Hon. G. W. Fitzwilliam.

Tom Taylor says : "The picture of Richard Burke, together with that of his father, painted in 1782, both hang at Milton among other treasures of art inherited by the Fitzwilliams from the Marquess of Rockingham."—Vol. ii., p. 375.

ENGRAVED.

James Ward, 1795, 13 × 11 in.

S. W. Reynolds, 1 $\frac{5}{8}$ × 1 $\frac{3}{8}$ in.

The picture belongs to George C. W. Fitzwilliam, and is No. 59 in the Milton catalogue.

BURKE, Richard.

Half length, canvas 29 × 24 in.

To the right ; mouth more severe ; light red coat, with four buttons ; a red lapel to right, and a white one to the left ; white waistcoat ; above is a muslin frill ; the hair on the left reaches only to the top of the ear.

The picture belongs to the Irish National Gallery, Dublin.

BURKE, Richard.

Head size, canvas 25 × 21 in.

Front face ; looking down towards his right ; white cravat ; muslin frill ; plain coat of the period ; powdered hair ; no buttons showing ; waistcoat opened, showing frill ; hair on the left reaches the lobe of the ear ; no white lapel.

EXHIBITED.

National Portrait Exhibition, 1867, No. 584, }
Dublin, 1872, No. 163, } by Earl Spencer.
Grosvenor, 1884, No. 93, }

The picture belongs to Earl Spencer at Althorp.

The picture was purchased by the present Earl Spencer, and therefore has no number in the Althorp catalogue.

A portrait called Richard Burke, M.P., was sold at Christie's, February 13, 1847, Lot 42 (Rev. W. Bryce, owner), for £1 2s., to Wright.

BURKE, Master.

Sat in September, 1767. Evidently a portrait of Richard Burke, aged nine years.

Note 2, 1767 : "Master Burke : finito con vernice senza olio o cera, Nov. 10, carmine."

BURKE, William.

Half length, canvas 30 $\frac{1}{2}$ × 25 $\frac{1}{2}$ in.

EXHIBITED.

British Institution, 1817, No. 112, by General Coppage.

" " 1860, No. 134, by the Hon. G. W. Fitzwilliam.

"Burke's cousin William had a considerable personal interest in the dividends of the East India Company, having speculated largely in their stock, and it was surmised that Richard Burke was largely implicated in William's transactions."—TOM TAYLOR, vol. i., p. 454.

"Sir Joshua was dining with William Burke, at the end of June, 1772, when the question

of Edmund's acceptance of the offer of the Directors was under consideration. But I find no entries of the usual merry Midsummer or Christmas visits to Beaconsfield (at which the statesman laid aside his public cares to prune his trees, weigh his hogs, or calculate the produce of his carrot crop), where Sir Joshua was always one of his most welcome guests."—TOM TAYLOR, vol. i., p. 456.

The picture belongs to George C. W. Fitzwilliam, and is No. 65 in the Milton catalogue.

BURLINGTON, Elizabeth, Countess of.

Morning Herald, 1782: "Lady G. Cavendish and Lady A. Campbell are charming portraits, etc."

St. James's Chronicle, April 30, 1782: "No. 204, portrait of a lady, a very elegant and striking likeness of Lady G. Cavendish."

See LADY ELIZABETH COMPTON, page 188.

BURNEY, Charles, Musical Doctor.

Half length, canvas 30 x 25 in.

Born at Shrewsbury, 1726; educated at Shrewsbury and Chester; studied under Dr. Arne; became acquainted with Mrs. Cibber, and met at her house the noted men of the day; composed "Queen Mab," etc.; left London on account of his health; organist at Lynn; Musical Doctor, Oxon, 1769; travelled on the Continent to collect materials for his "History of Music," which was published, 1776-1789; F.R.S. 1773; published "Life of Metastasio," 1796; died at Chelsea College, 1814. Father of Fanny Burney, Madame D'Arbly. See Tom Taylor, vol. ii., p. 625.

Roll of music in right hand; hood and gown of Musical Doctor. Paid for by Henry Thrale, 1781, £35.

Exhibited in the Royal Academy, 1781, No. 16.

"Excellent."—WALPOLE.

St. James's Chronicle, 1781: "A strong likeness of Dr. Burney."

Morning Herald: "No. 16. The head of Dr. Burney is a formidable likeness, but by far the worst of Sir Joshua's performances."

Morning Chronicle: "No. 16. This portrait of Dr. Burney, as well as another of the same size near it, are so finely painted that it is a difficult matter to find language to express the approbation we feel at the sight of them. This is certain, that every year this great painter still continues to seize new perfections, and in the portraits before us we find high finishing added to spirit, brilliancy, and character."

EXHIBITED.

British Institution, 1813, No. 118, by Mrs. Piozzi.

"	"	1848, No. 116,	} by Archdeacon Burney.
National Portrait Exhibition, 1867, No. 690,			
Royal Academy, 1877, No. 116, by the Rev. C. Burney.			

Sold at Mrs. Piozzi's sale, by Mr. Squibb, in 1816, Lot 46, for £84, to Dr. Charles Burney.

ENGRAVED.

F. Bartolozzi, 1784, $7\frac{3}{8} \times 6$ in., for the "History of Music."

S. W. Reynolds, $1\frac{5}{8} \times 1\frac{3}{8}$ in.

James Scott, 1878, $5\frac{1}{8} \times 4\frac{1}{8}$ in.

The picture now belongs to George A. Hearn, of New York.

BURNEY, Doctor Charles.

Half length, life size, canvas 30 × 25 in.

To right; head facing; in wig and robes of Musical Doctor; in right hand scroll of music.

EXHIBITED.

Guelph, 1891, No. 269, by the University of Oxford.

This is a duplicate of the Thrale picture.

The picture is in the University Galleries, Oxford.

BURRELL, Mrs.

Half length, canvas 30 × 27½ in.

"Mrs. Burrell, in a white and gold dress," was sold at Christie's, May 10, 1879, Lot 60 (Cookson, Wainwright, and Remington, owners), for £210, to Graves. Sold by H. Graves and Co. to W. Stirling Crawford, Esq., who bequeathed it to his widow, the Dowager Duchess of Montrose. Again sold, July 7, 1894, Lot 34 (Montrose, owner), same description, for £430 10s., to Agnew. As this picture has been twice sold as by Reynolds, it is inserted here, but the opinion of the compilers is that it is painted by Hoppner.

BURY, Councillor, and his Wife.

"The Burys belonged to Exeter; the portraits were formerly in the possession of the Cutcliffe family."—TOM TAYLOR, vol. i., p. 30.

Sold at Christie's, June 10, 1899, Lot 97 (J. C. Townshend, owner), as "portraits of Councillor Bury and his wife; in brown coat and white waistcoat, holding his stick, and his wife in a white dress; a pair, 48 × 38 in. The portraits were formerly in the possession of the Cutcliffe family, from whom they have descended to the present owner," for £57 15s., to Wigzell.

BURY, Colonel.

Paid for, July 24, 1766, Colonel Bury, for two pictures, £147.

BUTE, John, 3rd Earl of, and his Secretary, Charles Jenkinson.

Whole length, canvas 96 × 71 in.

Born 1713; succeeded his father in 1723; and about 1737 was made one of his Lords of the Bedchamber by Frederick, Prince of Wales. In 1761 he was appointed one of the principal Secretaries of State; and from

May 29, 1762, to April 8, 1763, he was Prime Minister. For some time he retained his influence over the king, but the last twenty years of his life were chiefly spent in retirement in the country, where he engaged in botany and other scientific pursuits ; died 1792.

Sir Charles Jenkinson, 1st Earl of Liverpool ; appointed private secretary to John, 3rd Earl of Bute, 1761 ; Under Secretary of State, 1766 ; a Lord of the Admiralty, 1767 ; a Lord of the Treasury, 1786 ; and Chancellor of the Duchy of Lancaster ; created Baron Hawkesbury, 1786 ; and advanced to the dignity of Earl of Liverpool, May 28, 1796. See JENKINSON, page 514.

December 7, 1763, Lord Bute and Mr. Jenkinson, paid by the King, £210.

EXHIBITED.

Royal Academy, 1871, No. 263, by the Marquess of Bute.

"As the wielder of that influence from behind the throne which was so telling a force in the great parliamentary fights of which the Bute administration was the prelude. The picture is one of the painter's finest works ; on the papers which the under-secretary hands to the earl is the date 1763."—TOM TAYLOR, vol. i., p. 221.

The picture belongs to the Marquess of Bute, at Mount Stuart, Isle of Bute.

BUTE, John, 3rd Earl of, and his Secretary, Charles Jenkinson.

Small whole length, canvas 16½ × 12½ in.

Sketch for the picture painted 1763.

EXHIBITED.

Royal Academy, 1871, No. 262, }
Grosvenor, 1884, No. 52, } by the Earl of Wharnccliffe.

Catalogued at Christie's, May 3, 1845, Lot 27 (Sir George Hayter, owner), as "the sketch for the original at Luton Hoo," and passed.

BUTE, John, 3rd Earl of.

Three-quarter length, canvas 15½ × 12 in.

Sketch for the picture.

Standing at a window ; looking at a miniature which he holds in his right hand ; red coat.

EXHIBITED.

Royal Academy, 1871, No. 48, }
Grosvenor, 1884, No. 59, } by the Earl of Wharnccliffe.

There is no record that a larger picture was ever painted of this subject, although there is a second payment in 1780, Lord Bute, £157 10s.

The last two pictures were at one time on the same stretcher.

The late Earl of Wharnccliffe wrote, March 7, 1899 : "There are two other sketches by Sir Joshua of John, 3rd Earl of Bute, the prime minister, and his secretary, afterwards Lord Liverpool. Many years ago I took one of the sketches out of the frame and off the stretcher, when we found the other sketch nailed on the same stretcher."



BUTE, John Stuart, 3rd Earl of.

Whole length, canvas 94 × 58 in.

Eldest son of James, 2nd Earl of Bute; born 1713; educated at Eton; one of the Scotch representative peers, 1737; became known to Frederick, Prince of Wales; K.T., 1738; Privy Councillor to George III.; Secretary of State in the Duke of Newcastle's administration, whom he succeeded as First Lord; K.G., 1762; concluded the unpopular Treaty of Paris, 1763; retired and lived at Luton Hoo, near St. Albans; formed a library and gallery of paintings; collector of astronomical instruments, etc.; died 1792.

Advancing, head turned to left; robes, K.G.; plumed hat in right hand; left holds his cloak; architectural background and landscape.

Sat in 1773. October 25, 1780, Lord Bute, £157 10s.

EXHIBITED.

British Institution, 1823, No. 51, by the Marquess of Bute.

67/ National Portrait, 1891, No. 448, } by Lord Wharncliffe.
Guelph, 1891, No. 108,

This picture probably passed into the family of the Earl of Wharncliffe on the death of his cousin, the 2nd Marquess of Bute, in 1848.

BUTE, Mary, Countess of.

Whole length, canvas 93 × 57 in.

Mary, only daughter of Edward Wortley Montagu, of Wortley, co. York, granddaughter of Edward, 1st Earl of Sandwich; created, 1761, Baroness Mountstuart of Wortley, Yorkshire; married John, 3rd Earl of Bute, K.G. Her ladyship died in 1794.

With an umbrella.

Sat in 1777 and 1779. 1786, April 7, Lady Bute, £157 10s.

EXHIBITED.

British Institution, 1823, No. 55, }
Royal Academy, 1870, No. 71, } by the Marquess of Bute.

ENGRAVED.

W. Greatbach (in part), 1830, 4 × 3 $\frac{1}{8}$ in.

BUTE, John, 4th Earl and 1st Marquess of. *See* MOUNT-STUART.

BUTLER, Lady Anne, and Child.

Three-quarter length, canvas 40½ × 37 in.

Anne, only daughter of John Wandesford, 5th Viscount Castlecomer ; took his seat in the Irish House of Lords, 1751 and 1758 ; was created, 1758, Earl of Wandesford, co. Kilkenny, and died in 1784, when his honours became extinct. Anne, who was then the surviving member of the family, had married, February 13, 1769, John Butler, of Garryricken. He became Earl of Ormonde in 1791, and died December 30, 1795, at Kilkenny Castle. On December 31, 1793, is recorded the death at the same castle of the Dowager Countess of Ormonde and Ossory.

Kneeling on one knee, looking round to the spectator, holding the nude child, which is seated on a pedestal in front of her, and grasps a plait of her hair ; red dress ; turban head-dress ; red curtain background ; landscape seen through a window to left.

EXHIBITED.

Royal Academy, 1871, No. 41, as "Lady Ormonde and Child," 47 × 37 in., by the Duke of Westminster.

Grosvenor, 1884, No. 48, reduced in size, as a "Mother and Child," 40½ × 37 in., by the Duke of Westminster.

Royal Academy, 1891, No. 37, as "Lady Anne Butler and Child," by Wm. Agnew.

Agnew Gallery, 1895, as "Lady Ormonde and Child," by Sir William Agnew, Bart.

Through the impeachment for high treason of James, the second and great Duke of Ormonde, in 1715, his estates became forfeited and titles extinguished. In 1721 his brother, the Earl of Arran, was enabled by Act of Parliament to purchase the estates, but he never assumed the Irish honours, which lay dormant until 1791, when the Irish House of Lords decided that "no proceeding of the English legislature could affect or annul Irish dignities," whereupon John Butler of Garryricken became 17th Earl of Ormonde.

The picture in question is by Reynolds, painted about 1770, but there is no record of it either in pocket-book or ledger.

To the sale at Christie's, January 19, 1878, Lot 16 (Forbes, owner), a Mother and Child, by Hoppner, for £33 12s., to Wagner, Mr. Graves puts this note: "Copy by Hoppner of Lord Taunton's picture," which afterwards belonged to the Duke of Westminster, and exhibited by him in the Royal Academy in 1871. A sketch of a Mother and Child with two others of ladies was disposed of in the Hoppner sale, May 31, 1823, Lot 59, for £5 7s., to Jackson.

ENGRAVED.

James Scott, 1865, 5½ × 4½ in., under the title of "Maternal Love."

BUTLER, Humphrey.

Three-quarter length, canvas 50 × 40 in.

The picture belongs to Robert Montgomerie at 1, Cromwell Place.

BUTLER, John, afterwards 17th Earl of Ormonde.

Half length, canvas 50 × 40 in.

John Butler, of Garryricken, born 1740; married, February 13, 1769, Lady Frances Susannah Anne Wandesford. He was restored to the earldom by the House of Lords in Ireland in 1791, and died December 30, 1795, at Kilkenny Castle. His widow then moved to Castlecomer, where she died in 1830.

In a buff waistcoat and breeches, and a brown coat; standing, holding a gun in his right hand; left hand on the head of a dog; waistcoat open, with white neckcloth and frill; right arm leaning on a bank.

Sat in May, 1755, as Mr. Butler. Paid for, 1761, Mr. Butler, a copy for Mr. Kavanh, £12 12s.

Elizabeth, eldest daughter of John Butler, married, in 1798, Thomas Kavanagh, of Borris.

The picture belongs to Richard Henry Prior-Wandesford, at Castlecomer, Ireland. A duplicate belongs to the Marquess of Ormonde, and is No. 19 in the Kilkenny Castle catalogue. It is described as by Stubbs. Mr. A. Graves was informed by Mrs. Wandesford that there is still a portrait of John Butler at Borris.

BYNG, Lady.

Described as after Reynolds.

Sold at Christie's, April 6, 1895, Lot 79 (Angerstein, owner), Lady Byng, after Reynolds, for £48 6s., to Hodgkins.

BYRON, Commodore John, afterwards Admiral.

Three-quarter length, canvas 49 × 39½ in.

British admiral and grandfather of the poet. He sailed as a midshipman in the "Wager" in Anson's expedition round the world in 1740. The "Wager" was lost, and the officers and crew endured great hardships and suffering in South America, and the surviving remnant did not reach home for five years. Byron published an account of these adventures in 1768. In 1764 he was

sent on a voyage of discovery to the South Seas ; in 1769 he was appointed Governor of Newfoundland, and in 1778 fought an indecisive action with a French fleet off Granada. He was known as "Foul-weather Jack," owing to his ill-luck in encountering heavy gales. Born November 8, 1723 ; married, 1748, Sophia, daughter of John Trevanion ; he had two sons, John, born 1756, and George, born 1758, and seven daughters, of whom Juliana married her cousin, William Byron ; died 1786.

Full face ; with arms crossed, resting on a stick ; naval uniform ; in the distance a view of the sea with a ship.

Sat in March, 1759.

EXHIBITED.

Grosvenor, 1884, No. 10, by William Byron.

The picture belongs now to Lord Burton, at Chesterfield House, Mayfair.

BYRON, Commodore John.

Head size, canvas $29\frac{1}{2} \times 20\frac{1}{2}$ in.

This picture belongs to the Earl of Carlisle.

BYRON, Commodore John.

Head size, canvas 30×25 in.

Sat in 1759.

Sold at Greenwood's, April 14, 1796, Lot 34, for £4 12s. 6d., to Whitefoord ; May 4, 1810, Lot 86 (Caleb Whitefoord, owner), Portraits of Colonel Wynyard and Commodore Biron, for £6 6s., to Symmons ; sold at Phillips's (Pease, owner), to Henry Graves and Co. ; and at Christie's, March 1, 1873, Lot 76 (Graves, owner), collection of Caleb Whitefoord, for £75 12s., to Lesser ; March 27, 1876, Lot 76, from same collection, for £22 1s., to Cox.

BYRON, Commodore John.

Half length, canvas $29\frac{1}{2} \times 24\frac{1}{2}$ in.

The picture was purchased from L. Lesser in 1884 by Charles Sedelmeyer, of Paris, and was sold by him to C. Groult, of Paris.

A picture of Commodore Byron was offered to the National Portrait Gallery in 1885 by P. Meyer, an art dealer in Berlin.

CADOGAN, Hon. Charles Sloane, afterwards 1st Earl.

Half length, oval, canvas 34 × 29 in.

Hon. Charles Sloane Cadogan; born 1728; succeeded his father as 3rd Baron Cadogan, 1776; created Viscount Chelsea and Earl Cadogan, 1800; married, first, 1747, the Hon. Frances Bromley, who died 1768; secondly, 1777, Mary, daughter of Charles Churchill. He died April 3, 1807.

To right; blue fur-lined coat, held together by right hand.

Sat in February, 1755, as Mr. Cadogan.

EXHIBITED.

British Institution, 1865, No. 121, }
Royal Academy, 1879, No. 222, } by Earl Cadogan.

ENGRAVED.

R. B. Parkes, 1866, $4\frac{7}{8} \times 4\frac{1}{8}$ in.

The picture belongs to Earl Cadogan at Chelsea House, Cadogan Place.

CADOGAN, Hon. Mrs.

Half length, oval, canvas 33 × 29½ in.

The Hon. Frances Bromley, daughter of Henry, 1st Lord Montfort; married, 1747, Charles Sloane Cadogan, who became Baron Cadogan in 1776, and was created Earl Cadogan in 1800; died May 1, 1768.

Seen in front; white plain dress, lined with fur; dark background.

Sat in February, 1755, as Mrs. Cadogan.

EXHIBITED.

British Institution, 1865, No. 120, }
Royal Academy, 1879, No. 254, } by Earl Cadogan.

ENGRAVED.

R. B. Parkes, 1866, $4\frac{7}{8} \times 4\frac{1}{8}$ in.

The picture belongs to Earl Cadogan at Chelsea House, Cadogan Place.

CADOGAN, Hon. Charles Henry Sloane.

Half length, oval, canvas 36 x 29 in.

Eldest son of Charles, 1st Earl Cadogan; born June 18, 1749; died unmarried, December 25, 1832.

In pink dress, with hand on hip; dark background.

Painted in 1769.

EXHIBITED.

British Institution, 1865, No. 119, as "a gentleman," }
Royal Academy, 1879, No. 231, } by Earl Cadogan.

The picture belongs to Earl Cadogan at Chelsea House, Cadogan Place.

CADOGAN, Mary, Lady.

Kitcat.

Mary Churchill, eldest daughter of Charles Churchill; married, 1777, as his second wife, Hon. Charles Sloane Cadogan, 3rd Baron.

In a square border, sitting; her hair powdered, with a veil over it; handkerchief crossed over her breast; bands of thick ribbon on sleeves, and black sash; a mole on her left cheek; her right arm rests on the pedestal of a column; a bouquet of roses in her lap.

Sat in August, 1786. Paid for April, 1786, Lady Cadogan, £78 15s. Exhibited in the Royal Academy, 1787, No. 187. "Bad likeness."—W.

ENGRAVED.

J. Dean, 1787, $13\frac{7}{8} \times 10\frac{7}{8}$ in.

A proof was sold at Sotheby's, 1886, Addington Collection, for £11.

CALCRAFT, Captain.

Sat in March, 1758, as Captain Calcraft. Entered in ledger before 1760, Captain Calcroft, £15 15s. (not paid).

CALL, Mrs.

Sat in 1779. From Cotton. The sitting is not recorded in Tom Taylor.

CALLENDER, Mrs., of Craigforth.

Half length.

Sitting; left arm resting on a table, hands in lap, right in left; curls over each shoulder; ermine-lined cloak.

Sat in July, 1772.

ENGRAVED.

W. Dickinson, $13 \times 9\frac{7}{8}$ in.

J. C. Smith says : "This portrait probably represents Harriet Dutens, who married, June 4, 1772, as his second wife, Colonel James Callender of Craigforth. A Colonel Callender of Craigforth was the father of Mrs. Thomas Sheridan, mother of the late Lady Dufferin, the Hon. Mrs. Norton, and Lady St. Maur."

CALLIAND, Colonel, afterwards General.

Paid for in 1762, first payment, Col. Calliand, £13 2s. 6d. ; December 7, 1763, Gen. Calliand, a "second picture," £13 2s. 6d. ; 1764, Gen. Calliand "on picture," £26 4s.

There must be two head-sized pictures of him. As his name does not appear in the "Gentleman's Magazine" from 1760 to 1766, he was most probably a foreign officer.

CALTHORPE, Mr. James.

Of Ampton, co. Suffolk ; heir-general of the family of Calthorpe.

Sat in 1773. February 14, Mr. Calthorp, £36 15s. ; struck out, evidently entered in wrong book, as the entry is repeated in the second ledger : 1772, February 14, Mr. Calthorp, £36 15s. ; 1772, June 3, Mr. Calthorp, £36 15s.

EXHIBITED.

British Institution, 1849, No. 129, by Lady Calthorpe.

CALTHORPE, Mrs.

Sat in 1772.

Memo. : "In Pall Mall over against Marlborough Gate."

CALVERLEY, Sir Walter. *See* BLACKETT.

CALVERT, Mr.

Sat in 1757.

CALVERT, Mrs.

Sat in 1760-61.

CAMDEN, Charles, Lord.

Whole length.

Charles Pratt, an eminent lawyer; born 1713; called to the bar, 1738; in 1757 Attorney-General and M.P. for Downton; Recorder of Bath, 1759; Chief Justice of the Common Pleas, 1762; and raised to the peerage in 1765 as Lord Camden, of Camden Place, co. Kent; Lord High Chancellor, 1766; Lord President of the Council in the Rockingham administration, 1782; Viscount Bayham and Earl Camden, 1786. Lord Camden, while presiding in the Court of Common Pleas, acquired high reputation for independence through declaring general warrants illegal, granting Wilkes £1,000 damages, and discharging him from imprisonment. He married Elizabeth, daughter and sole heiress of Nicholas Jeffreys, of The Priory, co. Brecknock. Died, 1794.

Standing, in his robes of Chief Justice of Common Pleas; left hand supporting a large book, right hand resting on the back of an armchair.

Sat in 1764 as Lord Chief Justice Pratt. Paid for 1765, October 8, Lord Camden, paid by the City of London, £131 5s.

Painted for the Common Council in commemoration of the judgment in the matter of general warrants.

ENGRAVED.

J. Basire, 1766, $18\frac{5}{8} \times 13\frac{3}{8}$ in.

S. F. Ravenet, 1766, $18\frac{3}{8} \times 13\frac{5}{8}$ in.

T. Cooke, $5\frac{1}{4} \times 3\frac{7}{8}$ in.

Picture in the Guildhall, London.

October, 1764. Memorandum, "A copy to be made of Lord Chief Justice Pratt's portraits."

"Under the date March 8th is the entry, 'Common Council.' Sir Joshua was doubtless present at the Council Chamber to hear read Lord Chief Justice Pratt's acknowledgment of the freedom of the City presented to him the day before by the Chamberlain, Sir Thomas Harrison, and to receive the order of the Corporation for his Lordship's portrait, still in the Guildhall Library."—TOM TAYLOR, vol. i., p. 224, note.

"There is a Sunday visit to Guildhall, probably to fix a place for his portrait of Chief Justice Pratt, who, under his new title of Lord Camden, this year, 1765, sat for the finishing touches of his portrait."—TOM TAYLOR, vol. i., p. 251.

CAMDEN, Charles, Lord.

Whole length, canvas 87 × 56 in.

Seated to right, near a table, in the wig and robes of a Lord Chief Justice; building seen through an open window on right.

Sat in 1765 as Lord Chief Justice Pratt, and 1766, as Lord Camden.

EXHIBITED.

British Institution, 1813, No. 7, by the Marquess Camden.

Royal Academy, 1880, No. 13, by the Marchioness Camden.

ENGRAVED.

H. Meyer, $14\frac{7}{8} \times 12\frac{3}{8}$ in.

J. G. Haid, 1766, $18\frac{5}{8} \times 14$ in.

Bocquet, $5 \times 3\frac{7}{8}$ in.

The picture belongs to the Marquess Camden. Tom Taylor says "now at the Moat."

A half length copy described as corresponding with the large full length in the possession of the Marquess Camden, at Bayham Abbey, was presented, May, 1877, by the Hon. Society of Judges and Sergeants-at-Law to the National Portrait Gallery, No. 459.

CAMDEN, Charles, Lord.

Three-quarter length, canvas 50 × 40 in.

Seated to left in armchair; black gown, lace cravat, and ruffles.

Sat in November, 1767, as the Lord Chancellor. Paid for, November, 1779, Lord Cambden, given to the Duke of Grafton, £73 10s.

EXHIBITED.

British Institution, 1813, No. 31 (second catalogue),

" " 1843, No. 23,

National Portrait Exhibition, 1867, No. 480,

Guelph, 1891, No. 170.

} by the Duke of
Grafton.

ENGRAVED.

H. C. Balding, 1867, $5\frac{3}{4} \times 4\frac{5}{8}$ in.

CAMDEN, Charles, Lord.

Three-quarter length, canvas 50 × 40 in.

Similar to the last.

Seated, in a black gown, with bands and ruffles.

The picture belongs to the Marquess Camden, at Bayham Abbey.

CAMDEN, Charles, Lord.

Three-quarter length, canvas 50 × 40 in.

As Lord President of the Council; seated, looking to left, in claret-coloured coat.

Painted in 1782.

Bought by Henry Graves and Co., November 11, 1870, and sold to Lord Carrington, December 12, 1870.

The picture belongs to Earl Carrington, at 50, Grosvenor Street.

V CAMDEN, Frances, Marchioness. See BAYHAM, *ante*, page 64, and MOLESWORTH, page 652.

CAMELFORD, Thomas Pitt, 1st Lord. See PITT, page 753.

CAMPBELL, Walter, of Shawfield.

Three-quarter length, canvas 50 x 40 in.

Born December 29, 1741; married, first, March 9, 1768, Elinor, daughter of Robert Kerr, who died in 1785, and secondly, Mary, daughter of William Nisbet. He died in 1815.

Paid for, July 26, 1763, Col. Cambell, £26 5s. September 21, 1763, Col. Campell, £26 5s. The pocket-book for 1763 is missing.

Walter Campbell's granddaughter, Emma, married William Russell, May 17, 1828.

Sold at Christie's, January 20, 1894, Lot 17 (W. Russell, owner), as a portrait of a gentleman in a blue velvet costume, for £19 19s., to Eyre, from whom it passed to the Earl of Arran, the present owner.

The picture belongs to the Earl of Arran, at 16, Hertford Street, Mayfair.

CAMPBELL, Colonel Fletcher.

Sat in February, 1781. March, 1781, Colonel Campbell, £25. February, 1782, Colonel Campbell, given to Mr. Ferguson, £26 5s.

CAMPBELL, Lord Frederick.

Third son of John, 4th Duke of Argyll; M.P. for Rutherglen, 1762 to 1774, and for Argyll, 1780-1799; Lord Registrar of Scotland, 1768; married, March 28, 1769, Mary, sister of Sir William Meredith, and widow of Lawrence, 4th Earl Ferrers. She was burnt to death at Coomb Bank, Kent, July 25, 1807, in her seventieth year. He died June 8, 1816.

Sat in March, 1762. Paid for, 1762, May 28th, Ld. Frederick Cambell, £21.

The Marquess of Lorne writes, July 13, 1898: "The picture of Lord Frederick was ruined by a fire at Inverary in 1877."

CAMPBELL, Lord Frederick.

Sat in February, 1781.

CAMPBELL, Lady Augusta.

Born March 31, 1760; daughter of John, 5th Duke of Argyll; married General Clavering.

Exhibited in the Royal Academy, 1782, No. 218.

Morning Herald, 1782: "Lady Cavendish and Lady A. Campbell are charming portraits, but the left hand and arm of the latter is rather defective."

St. James's Chronicle, 1782, says: "No. 218. Portrait of a lady, the background remarkably rich and well painted."

The compilers believe that No. 218 is the whole length of Lady Talbot, and that the criticisms apply to her. There is much confusion as to the numbers of this year's exhibition.

ENGRAVED.

J. Johnson.

CAMPBELL, Lady.

Head size, canvas $29\frac{1}{2} \times 24\frac{1}{2}$ in.

Three-quarter face, turned to right; a blue ribbon and a string of pearls in her hair; large pearl earrings; low cut bodice of white satin, edged with lace; blue satin jacket, trimmed with ermine; clasps set with rubies embellish the front of bodice.

The picture was sold by Charles Sedelmeyer to M. Secretan, and was bought back by him in 1895, who sold it to Rodman Wanamaker, of Philadelphia, U.S.A., the present owner.

CAMPBELL, John.

Whole length, canvas 81×57 in.

John Campbell, son of Pryse Campbell, of Cawdor Castle, co. Nairn, who was elevated to the peerage of Great Britain, 1796, as Lord Cawdor of Castle-martin, co. Pembroke; married, July 27, 1789, Lady Caroline Howard, eldest daughter of Frederick, 5th Earl of Carlisle; died 1821.

Standing to left, nearly full face; red fur-lined coat, figured waistcoat, black satin breeches; right arm extended; left gloved and holding the other glove; a large dog on right, looking up at him; landscape background.

Paid for, January 26, 1778, Mr. Campbell, £78 3s. September 2nd, 1784, Mr. Campbell in full, £153 15s. Exhibited in the Royal Academy, 1778, No. 249, as Portrait of a gentleman, whole length.

Morning Post, 1778: "No. 248, portrait of a lady, and 249, do. gentleman, *whole lengths*—these two are undistinguished for any virtue beside the unembarrassed ease of the position and for any defect besides faintness of the colours."

Morning Chronicle: "The portrait of a gentleman (Mr. C. of the North Briton) in the back room also is remarkable for the truth of the resemblance, the boldness of the figure and the freedom and spirit of the design. The portrait of a lady is by no means destitute of merit."

EXHIBITED.

Royal Academy, 1880, No. 144, by Earl Cawdor.

The picture belongs to the Earl of Cawdor.

CAMPBELL, Miss Sarah.

Three-quarter length, canvas 49 × 39 in.

Sister of John, 1st Lord Cawdor ; married, September 12, 1782, Thomas Wodehouse, barrister-at-law, third son of Sir Armine Wodehouse, Bart., and brother of John, Lord Wodehouse.

Standing, three-quarter face, to left ; headdress ; white gold-trimmed dress ; sky background.

Paid for, January, 1778, Miss Campbell, £40. Exhibited at the Royal Academy, 1778, No. 248, as a Portrait of a lady, whole length.

EXHIBITED.

British Institution, 1847, No. 148, as "Mrs. Wodehouse,"
Royal Academy, 1880, No. 142, } by Earl Cawdor.

Walpole and the other critics speak of this picture as a *whole length*. Cotton (p. 135) says, "Two *whole lengths* of a lady and a gentleman, the latter being the portrait of a Mr. Campbell, with a dog, which Walpole has marked admirable." Mr. Campbell and his sister together paid £271 18s., which would point to *two* whole lengths. The engravings of Miss Campbell are half length, and so was the picture in 1880.

"Miss Campbell's portrait is a beautiful example of this date."—TOM TAYLOR, vol. ii., p. 224.

ENGRAVED.

Val. Green, 1778, 16 $\frac{5}{8}$ × 13 in.

S. W. Reynolds, 5 × 4 in.

A First State of the plate by Green, Barlow Collection, sold at Christie's, 1894, for £89 5s. ; at the Bessborough sale, in 1897, £168 ; and in Paris in May, 1898, 4,400 francs.

The picture was sold by the Earl of Cawdor to Sir Charles Mills, Bart. It now belongs to Lord Hillingdon, at Camelford House, Park Lane.

CAMPERDOWN, Adam, Lord. See DUNCAN, page 265.

CAPEL, Lady Elizabeth, and LORD MALDEN. See MALDEN, page 608.

CARDIFF, John, Lord. See MOUNT-STUART, VISCOUNT, page 675.

CARDIGAN, George, Earl of, afterwards Duke of Montagu.

George, 4th Earl; born 1712; married, July 7, 1730, Lady Mary Montagu, third daughter and co-heiress of John, 2nd Duke of Montagu; Knight of the Garter, 1752; created, October 28, 1776, Duke of Montagu, and on August 21, 1786, Baron Montagu, with remainder to his grandson, James, second son of the Duke of Buccleuch. His grace died May 23, 1790.

Sat in May, 1755, and March, 1758. Paid for before 1761, Lord Cardigan, £25, not entered in paid column.

CARDIGAN, Mary, Countess of, afterwards Duchess of Montagu.

Lady Mary Montagu, second daughter and co-heiress of John, 2nd Duke of Montagu; married, 1730, George, Earl of Cardigan. She died May 1, 1775.

Sat in June, 1767, and May, 1769. These dates are given by Tom Taylor in the index, but not shown among the sitters in the pocket-books.

CARDROSS, David Stewart, Lord, afterwards 6th Earl of Buchan.

Half length.

Married, 1771, Margaret, eldest daughter of William Fraser of Fraserfield, co. Aberdeen.

In a Vandyke dress and collar; pillar in the background.

Sat in December, 1764. Paid for before 1767, Lord Cardross, £17 17s., entered in first ledger under L, 1768, August 23, Lord Buchan, £52 10s. He became 6th Earl in 1767.

ENGRAVED.

J. Finlayson, 1765, $13\frac{1}{2} \times 11$ in.

S. W. Reynolds, $1\frac{1}{2} \times 1\frac{3}{8}$ in.

See BUCHAN, *ante*, page 121.

CAREW, Mary, Lady. See MRS. WATSON, page 1038.

CAREW, Miss.

Head size, canvas 30 × 25 in.

Sold at Christie's, March 1, 1873, Lot 41, Miss Carew, for £88 4s. to Lesser.

CARLISLE, Frederick, 5th Earl of.

Half length, canvas 29 × 24 in.

Born in 1748; educated at Eton and King's College, Cambridge; K.G. in 1793. Commenced his political career in 1777; sworn of the Privy Council, 1778; Lord Lieutenant of Ireland in 1780 and up to 1782; married, March 22,

1770, Lady Margaret Caroline Leveson-Gower. He wrote "The Father's Revenge" and "The Stepmother." The collection at Castle Howard was formed under his connoisseurship. He died September 4, 1825.

Looking to right; coat with slashed sleeves; with fur coat over right shoulder; white scarf.

Sat in June, 1767. Paid for, July 22, 1767, Lord Carlisle, £36 15s.

EXHIBITED.

British Institution, 1813, No. 105, by the Earl of Carlisle.

ENGRAVED.

S. W. Reynolds, 1821, $4\frac{1}{8} \times 3\frac{1}{2}$ in.

The picture belongs to the Earl of Carlisle, at Castle Howard.

There is probably a second picture of this portrait. Paid for, June 13, 1770, Lord Carlisle, given to Sir Charles Bunbury, £36 15s.

See MORPETH, page 666.

CARLISLE, Frederick Howard, 5th Earl of.

Whole length, canvas 93 × 57 in.

Aged twenty-one. In robes of the Order of the Thistle; descending some steps, with a dog by his side; on his left, arches in a garden; on his right, hat and plume of the order. The attitude is taken from a statue, of which a drawing by Sir Joshua belonged to William Russell.

Sat in May, 1769. Paid for, September 6, 1775, Lord Carlisle, whole length, £157 10s.

ENGRAVED.

W. Ward, Jun., 1823, $25\frac{5}{8} \times 15\frac{7}{8}$ in.

James Scott, 1865, $7\frac{5}{8} \times 4\frac{3}{8}$ in.

The picture belongs to the Earl of Carlisle, at Castle Howard.

A copy (30 × 25 in.) of the head from this picture was presented to the Head Master of Eton College, and is now in the Provost's Lodge.

CARLISLE, Frederick, 5th Earl of, and GEORGE AUGUSTUS SELWYN. See SELWYN, page 875.

Three-quarter length, canvas 70 × 59 in., oblong.

Seated at a table. The earl is facing, in brown coat, star and ribbon of the Thistle; his left hand, resting on a book, holds a paper; Selwyn turned to the right, in red coat, and waistcoat and wig, caresses a pug dog; landscape and architectural background.

Painted in 1770. Selwyn sat in 1770, the first time after Lord Carlisle was a K.T. Probably paid for in following account: "Memo., sent a bill to Lord Carlisle for pictures sold, £493 10s. 4d., paid same day. Sold a picture of Rubens to Do., £315, likewise paid."

EXHIBITED.

Guelph, 1891, No. 92, by the Earl of Carlisle.

ENGRAVED.

R. B. Parkes, 1864, 8 × 7 in. (oblong).

The picture belongs to the Earl of Carlisle, at Castle Howard.

CARLISLE, Margaret, Countess of.

Three-quarter length, canvas 49 × 39 in.

Margaret Caroline Leveson-Gower, second daughter of 1st Marquess of Stafford; born 1753; married, 1770, Frederick, 5th Earl of Carlisle; died 1824.

Standing in front, in a landscape, with her head turned slightly to left; her right arm over the stump of a branch; right hand holds a rose; white dress; ermine-lined cloak; a plait of hair hangs down over her left shoulder.

Sat in April, 1770, May, 1771, February, 1772. Paid for, September 6, 1775, Lady Carlisle, £73 10s.

EXHIBITED.

Royal Academy, 1890, No. 122, by the Earl of Carlisle.

ENGRAVED.

J. Watson, 1773, $17\frac{7}{8} \times 13\frac{7}{8}$ in.

S. W. Reynolds (S. Cousins, R.A.), $5\frac{1}{8} \times 4$ in.

A proof by Watson, Buccleuch Collection, Christie's, 1887, sold for £74 11s.; at the Bessborough sale, in 1897, for £168; and in Paris in May, 1898, for 3,400 francs. A print sold at Christie's, March 8, 1899, for £52.

The picture belongs to the Earl of Carlisle, at Castle Howard.

CARMARTHEN, Francis, Marquess of.

Half length, canvas 40 × 36 in., oblong.

Afterwards Francis Godolphin, 5th Duke of Leeds; born 1751; was summoned to Parliament, 1776, by the title of Baron Osborne of Kiveton, during the lifetime of his father, and succeeded him in 1789; married, when Marquess of Carmarthen, 1773, Amelia, only daughter and heiress of Robert D'Arcy, 4th and last Earl of Holderness; and secondly, in 1788, Catherine, daughter of Thomas Anguish. He died January 31, 1799.

Seated, looking to the right, with right arm leaning on a table, holding a white mask ; wearing a red coat and waistcoat embroidered with gold, also a white domino trimmed with gold ; a white neckcloth with black band round the neck ; powdered hair, and a three-cornered hat on the table ; green curtain and balustrade background.

Sat in July, 1764, as Marquess of Carmarthen.

For payment, *see* LEEDS, page 572.

The picture is in the possession of the Duke of Leeds, at 11, Grosvenor Crescent.

CARMARTHEN, Francis, Marquess of.

Paid March, 1778, Lord Carmarthen, Dilettanti picture, £30 15s., error for £36 15s., which sum each member who sat paid towards the two pictures. *See* DILETTANTI, *ante*, page 252.

CAROLINE MATILDA, Queen of Denmark.

Born 1751 ; youngest daughter of Frederick, Prince of Wales ; married, 1766, Christian VII., King of Denmark ; was of an amiable disposition, but excited the dislike of her husband's grandmother and stepmother, who prejudiced the King against her. In 1773 her marriage was declared void, and she was imprisoned in the Castle of Zell till her death in 1775.

Paid for in 1763, Princess Caroline, whole length, £100.

"He, Sir Joshua, had no commission at the palace since the sad one of last year—1766—when he painted the ill-starred Caroline Matilda, before her unhappy marriage with the King of Denmark. He told Northcote he could not make a good picture of her, as she was in tears almost all the time she was sitting."—LESLIE AND TAYLOR'S *Life of Reynolds*, vol. i., p. 273.

The picture belongs to Sir David Salomons, Bart., at 49, Grosvenor Street. *See* UNKNOWN, page 1110.

CARNAC, Mrs. Elizabeth.

Whole length, canvas 93 × 57 in.

Elizabeth, daughter of Thomas Rivett, M.P. for Derby ; married General John Carnac, who directed by his will that his brother-in-law, James Rivett, should take the name of Carnac.

Standing in front of a wood ; head turned to right ; three-quarter face ; her left hand, resting against the hip, holds up her skirt ; white gold-embroidered dress open in front ; gauze scarf over her shoulders ; gold sash ; crimson and white feathers in her hair.

No sittings recorded. The 1778 pocket-book is missing, but the ledger shows no payment, and it remained on the painter's hands until his death.

EXHIBITED.

Bethnal Green, 1872, No. 10, by Sir Richard Wallace, Bart.

Sold at Greenwood's, April 16, 1796, Lot 47, for 70 guineas, to Welch, and at Sir J. Carnac's sale at Christie's, June 15, 1861, Lot 107, it was bought by the Marquess of Hertford for £1,795 10s.

ENGRAVED.

J. R. Smith, 1778, $23\frac{1}{2} \times 15\frac{3}{8}$ in.

S. W. Reynolds (S. Cousins, R.A.), $6\frac{1}{8} \times 4$ in.

First State by Smith, Allen Collection, sold at Christie's, 1893, for £215 5s., and at the Broadhurst sale, 1897, for £278 5s.

The picture afterwards belonged to Lady Wallace, who bequeathed it with the Hertford House Collection to the nation.

CARNARVON, Elizabeth, Countess of, and Son. See HERBERT.

CARPENTER, Lady Almeria.

Half length, oval, canvas 30 x 24 in.

Almeria, eldest daughter of George, 3rd Baron Carpenter, advanced to the dignity of Viscount Carlingford and Earl of Tyrconnel 1761; died 1809. Sir Nathaniel Wraxall says of Lady Almeria: "One of the most beautiful women of her time, but one to whom nature had been sparing of intellectual attractions, reigned at Gloucester House. The Duchess remained its nominal mistress, but Lady Almeria constituted its ornament and pride."

Facing the spectator, profile to right; spotted white satin cloak, lace cap, black necklace.

Sat in 1768-69. January 13, 1769, Lady Almeria Carpenter, £36 15s.

Memo. 1768: "Lady Almeria Carpenter 'con magilp senza olio.'"

EXHIBITED.

Royal Academy, 1884, No. 43, by the Marquess of Lansdowne.

ENGRAVED.

J. Watson, 1768, $13\frac{5}{8} \times 11$ in., oval.

First State, Buccleuch Collection, sold at Christie's, 1887, for £8 18s. 6d.

The picture now belongs to the Earl of Rosebery.

CARR, Miss.

Sat in 1759 as Miss Car ; 1761, as Miss Carr.

CARRINGTON, Robert, 1st Lord. *See* SMITH.

CARTER, Mr.

Sat in 1757.

Sold at Christie's, March 11, 1842, Lot 117 (Lieut.-General Thornton, owner), for £1 11s. 6d., to Golding.

CARTER, Mrs. Elizabeth.

The learned translator of Epictetus, who corresponded with Masters of Colleges and Bishops.

Sold at Christie's, April 13, 1877, Lot 547 (the Shandon Collection), for £46 4s., to Cox.

CARTWRIGHT, Miss.

Sat in 1755.

CARYSFORT, John, 1st Lord.

Three-quarter length, canvas 49 × 39 in.

Right Hon. Sir John Proby, K.B., M.P. for co. Huntingdon ; born 1720 ; one of the Lords of the Admiralty, 1757 ; elevated to the peerage of Ireland as Baron Carysfort, of Carysfort, co. Wicklow, 1752 ; Knight of the Bath, 1761 ; married, 1750, Elizabeth, daughter of John, 2nd Viscount Allen ; died October 18, 1772.

Standing, three-quarter profile to left ; white pointed lace collar ; blue mantle over left shoulder ; white satin doublet and hose ; right hand on his hip, holding plumed hat ; cross belt and sword ; landscape background.

Sat in 1765. No date, Lord Carysfort for Mr. Bower, £12 12s. Do. for a copy of a Bishop after Holbein, £25 4s. 1767, Lord Carisfort, £30.

EXHIBITED.

Royal Academy, 1881, No. 21, by the Earl of Carysfort.

CARYSFORT, John Joshua, 2nd Lord.

Three-quarter length, canvas 36 × 27 in.

Born 1751; Earl of Carysfort, 1789, in the peerage of Ireland; peer of the United Kingdom as Baron Carysfort of Norman Cross, co. Huntingdon, 1801; married, 1774, first, Elizabeth, only daughter of Right Hon. Sir William Osborne, Bart.; secondly, in 1787, Elizabeth, second daughter of Right Hon. George Greville, sister of George, 1st Marquess of Rockingham; died 1828.

To left; crimson velvet coat with lace ruffles; ribbon and star; holds a paper in left hand; dark background, with foliage.

Sat in 1773 and 1777. Paid for July, 1773, Lord Carysfort, £31 10s. June, 1777, Lord Carysfort, £26 5s.

EXHIBITED.

Royal Academy, 1881, No. 179, by the Earl of Carysfort.

CARYSFORT, John Joshua, 2nd Lord.

A second picture.

Sat in 1781. Paid for April 29, 1788, Lord Carysfort, £26 5s.

See also PROBY.

Sir Joshua was a frequent diner with Lord Carysfort, whose guest he was also at Elton Hall in Northamptonshire.

CARYSFORT, Lady.

Three-quarter length, canvas 36 × 27½ in.

Elizabeth, daughter of Sir William Osborne, Bart.; married, March 18, 1774, as first wife, John Joshua, 2nd Lord Carysfort, afterwards 1st Earl. She died 1783.

Seated to right, on a sofa; three-quarter profile; hands clasped; light-coloured dress open in front; figured scarf over shoulder; red curtain and sky background.

Sat in 1774. Paid for June 8, 1774, Lady Carysfort, £28 5s. November 20, 1775, Lady Carysfort, £26 5s.

EXHIBITED.

British Institution, 1813, No. 26, first catalogue, } by the Earl of
Royal Academy, 1881, No. 54, } Carysfort.

ENGRAVED.

S. W. Reynolds, 1822, $4\frac{3}{8} \times 3\frac{1}{2}$ in.

"Lady Carysfort" was sold at Christie's, June 24, 1871, Lot 22 (Vulliamy, owner), for £6 10s., to Proby, and May 27, 1882, Lot 153 (Graves and Co., owners), bought in for £45 3s. Half length.

CASTIGLIONE, Marchesa.

Sat in 1776. Paid for September, 1776, Marchioness Castiglione of Milan, £36 15s.

"Among the foreigners attracted by curiosity to the trial of the Duchess of Kingston, an early acquaintance of Sir Joshua's as Miss Chudleigh, in 1776 (Lord Chancellor Apsley officiating as High Steward), was the Marchesa Castiglione of Milan, who found time to sit to Sir Joshua during her visit."—LESLIE AND TAYLOR'S *Life of Reynolds*, vol. ii., p. 154.

CASWELL, Mr.

Sat in 1762. 1763, February 7, Mr. Caswell, £21.

Owner in 1878, J. Round, of Brighton.

CATER, Mr.

Sat in 1777. Paid for July, 1777, Mr. Cater, £52 10s.

CATHCART, Lord, 9th Baron.

Half length, canvas 50 × 40 in.

Eldest surviving son of Charles, 8th Baron, whom he succeeded 1740; born at Edinburgh, 1721; entered the army, and served on the Continent under Lord Stair; aide-de-camp to the Duke of Cumberland at Fontenoy, when he was shot through the face, 1745; one of the hostages for the performance of the English part in the treaty of Paris, 1748-49; K.T., 1763; ambassador to the Empress Catherine of Russia, 1768; friend and patron of James Watt, Adam Smith, and other noteworthy men; died in London, July 21, 1776.

Standing on balcony; "Fontenoy" patch on right cheek; in uniform, with breastplate; right arm extended towards curtain.

Sat in 1761 and 1773. Paid for March 10, 1761, Lord Cathcart, £10 10s.

EXHIBITED.

National Portrait, 1867, No. 298, }
Grosvenor, 1884, No. 137, } by Earl Cathcart.

ENGRAVED.

J. McArdell and R. Houston, 1770, $12\frac{1}{4} \times 9\frac{7}{8}$ in.
S. W. Reynolds, $3 \times 2\frac{1}{2}$ in.

He took great pride in his Fontenoy scar.

CATHCART, Jane, Lady, and Child.

Three-quarter length, canvas $48\frac{1}{2} \times 38\frac{1}{2}$ in.

Jane, daughter of Lord Archibald Hamilton, Governor of Jamaica, and brother to James, Duke of Hamilton; married, July 24, 1753, Charles, 9th Lord Cathcart; died November 13, 1771. The child, Jane, born May 20, 1754; married, 1774, John, 4th Duke of Athole; died November 1791.

Seated, with a child on her lap, watching a greyhound sitting on her left.

Sat in February, 1755, as Lady and Miss Cathcart. No entry of payments in Reynolds's ledgers; but in Lord Cathcart's account-book the following payments are inserted: "25 April, 1754, paid Mr. Reynolds for my Lord's picture, £31; Dec. 22, 1755, paid Mr. Reynolds for portrait, Lady C. and the *little girl*, £37 16s." The picture is signed, "J. R. 1755."

EXHIBITED.

National Portrait, 1867, No. 303, }
Grosvenor, 1884, No. 71, } by Earl Cathcart.

ENGRAVED.

J. McArdell and R. Houston, 1770, $12\frac{1}{8} \times 9\frac{3}{4}$ in., with title Lady Cathcart and Son.

S. W. Reynolds, $3 \times 2\frac{1}{2}$ in.

Her eldest son was born September 17, 1755, and her second daughter March 1, 1757; this daughter was afterwards the Hon. Mrs. Graham. The description of the child given in the catalogue of the National Portrait Exhibition is therefore incorrect.

CATHCART, Captain.

Paid for, March 10, 1761, Captain Cathcart, £10 10s. Again, 1761, £10 10s.

CATLEY, Miss Ann, Singer.

Head size, oval, canvas 28 × 24 in.

Born at Norwood ; married General Lascelles ; noted for her head-dresses, which set the fashion ; died 1789.

Furred low dress ; wreath of ivy in her hair ; jewelled band over left shoulder.

EXHIBITED.

National Portrait, 1867, No. 587, by John Rhodes, as a Reynolds, but it is very doubtful.

Sold at Christie's, October 13, 1802, Lot 62 (late Earl Grosvenor, owner), described as a copy by Drummond of Ann Catley in the character of "Mrs. Ford," for £9 19s. 6d., to Moreland. Bought in at Christie's, June 10, 1842, Lot 90, by the owner, Mrs. Treslove, for £3 3s.

CAULFIELD, Captain.

Sat in 1761.

CAULMLEY, Mrs., and Child. *See* CHOLMLEY.

CAVENDISH, Lord John.

Half length.

Fourth son of William, 3rd Duke of Devonshire ; born 1732 ; died 1796.

In an embroidered waistcoat, looking to his right ; three-quarter face.

Sat in 1767. Paid for 1766, Lord John Cavendish, £36 15s.

ENGRAVED.

J. Grozer, 1786, $13\frac{7}{8} \times 11$ in.

S. W. Reynolds, $13\frac{3}{4} \times 11\frac{3}{8}$ in.

CAVENDISH, Lord Richard.

Half length, canvas 56 × 44 in.

Second son of William, 4th Duke of Devonshire ; born 1752 ; travelled in the East ; was a man of taste in art ; died 1781.

To right, standing ; dark crimson dress ; hand on a rock.

Sat in 1780. Exhibited in the Royal Academy, 1781, No. 182. "One of Sir Joshua's best and most highly coloured portraits."—W. Paid for August, 1780, Lord Richard Cavendish, for two portraits, £210.

Walpole says : "One of the best, if not the best, of his works."

St. James's Chronicle, 1781 : "No. 182. Portrait of a gentleman. This is the best of the president's portraits this year. It is bold, grand, and striking, and may rank with the productions of the best old masters, as far as I can judge from such a distance. The old masters' portraits will bear a close examination, which Sir Joshua's in general do not ; but, when hung up, I don't know whether I could not give the preference to our modern Apelles. He possesses the spirit of Callot with the effect of Rembrandt ; but he wants the finishing of Vandyke, particularly in the hands, and also the durability of his tints."

Morning Chronicle : "No. 182. The portrait of Lord R. Cavendish, of which it may be asserted that if no other picture was existing, this alone would immortalize the fame of the artist. Every artifice seems to have been exhausted to render it perfect. The colouring is warm and sober, the air highly spirited, without bordering on bombast ; the appendages great and interesting ; the sea in large waves rolls across the background, in the current of which stands a rugged rock unshaken—all which, together with the action of the hand, the turn of the head exposed to the winds, and the erect posture, unite to express the character of firmness, and convey the eulogium of the person represented with a delicacy above the reach of any pen."

The Earwig : "A most noble and masterly picture, and, like all the portraits of this artist, produces a fine effect by the judicious disposition of the masses."

EXHIBITED.

British Institution, 1813, No. 7,	} by the Duke of Devonshire.
" " 1843, No. 55,	
" " 1861, No. 170,	
National Portrait, 1867, No. 789,	
Grosvenor, 1884, No. 176,	

ENGRAVED.

J. R. Smith, 1781, $18\frac{1}{4} \times 14$ in.

S. W. Reynolds (S. Cousins, R.A.), $5\frac{3}{4} \times 4\frac{3}{8}$ in.

Mr. Long paid 12 guineas in May, 1782, for a copy of this portrait.

CAVENDISH, Lord Richard.

Canvas $55\frac{1}{2} \times 44\frac{1}{4}$ in.

Son of William, 4th Duke of Devonshire ; born January 29, 1752 ; M.P. for Lancaster and co. Derby ; travelled in the East ; died of dysentery at Naples, September 12, 1781.

Half length ; standing to left ; dark red velvet coat, waistcoat, and knee breeches ; white cravat and ruffles. His right hand, clenched, rests on a rock ; his left on his hip ; background, a stormy sea.

The portrait, No. 133 in the Duke of Portland's catalogue, is described as follows : "This picture appears to be entirely by Sir Joshua's own hand. There is a mezzotint by J. R. Smith, published in 1781, probably taken from the duplicate belonging to the Duke of Devonshire. The background altered to the Egyptian desert with the sphinx."

The picture belongs to the Duke of Portland.

CAVENDISH, Master William.

Eldest son of Lord George Augustus Henry Cavendish ; born January 10, 1783 ; M.P. for Ailesbury in 1804, and for Derby, 1806-12 ; Colonel of Derbyshire Militia. He married, July 18, 1807, Louisa, daughter of 1st Lord Lismore, by whom he left three sons and one daughter, the eldest of whom became 2nd Earl of Burlington and 7th Duke of Devonshire. He was killed by being thrown from his curricule in Holker Park, returning from a shooting excursion in company with his younger brother, on January 15, 1812. He pitched on his head and never spoke afterwards.

Full length, as a child ; standing astride a black dog, using a ribbon as reins ; white dress with broad sash ; landscape background.

Sat in 1784. July, 1784, Lady G. Cavendish, for their son, £105.

ENGRAVED.

James Scott, 1863, $5\frac{3}{4} \times 4\frac{5}{8}$ in.

The picture belongs to Lord Chesham.

CAVENDISH, Lady George. *See* COMPTON.

CAVENDISH, Lady Georgiana.

Sat in July, 1784. *See* DUCHESS OF DEVONSHIRE.



CAVENDISH, Lady Harriet.

Henrietta Elizabeth, second daughter of William, 5th Duke of Devonshire; born 1785; married, 1809, Granville Leveson-Gower, Viscount Granville, son of Granville, 1st Marquess of Stafford, K.G.

Sat in 1786.

CAWARDINE, Miss.

Sat in 1777.

CAWDOR, John Campbell, 1st Baron. *See* CAMPBELL.

CAWDOR, Caroline, Lady, when a Child. *See* HOWARD.

CECCHINA, Zampierini. *See* Z.

CELLS, Mrs.

Sat in 1765, 1766, and 1767. January 14, 1768, Mrs. Cells, £26 5s. Sat as Miss Cells. The note by Tom Taylor to the 1765 sitting is, "Entered as Mrs. Cells on 2nd of Sept. She seems to have been a model." But the payment of 1768 shows she was also a paying sitter.

CHALONER, Miss.

Probably Mary, second daughter of Colonel Chaloner; married General John Hale, and sat in 1764 as Mrs. Hale as "Euphrosyne," from "L'Allegro."

Sat in 1762.

CHAMBERS, Sir Robert.

To waist, canvas 30½ × 25 in.

Born 1737; educated at Lincoln College, Oxford; Fellow of University College; succeeded Sir William Blackstone as Vinerian Professor, 1762; Principal of New Inn Hall, 1766; original member of the Literary Club; Judge 1773, and Chief Justice, 1791, in the Supreme Court of Bengal; President Asiatic Society, 1797; declined the offer of a peerage; returned to England, 1799; died in Paris, 1803; buried in Temple Church, London.

Academic gown and hood as Vinerian Professor, holding a scroll of MS.

Sat in 1773. Painted for Mr. Thrale's study at Streatham. Included in three payments, Mr. Thrale, £483 5s.

EXHIBITED.

National Portrait, 1867, No. 652, by G. W. Chambers.

Sold in the Streatham sale, 1816, for £84, to Lady Chambers.

ENGRAVED.

F. Bromley, 1862, 5 × 4 in.

Present owner, G. W. Chambers, Clough House, Yorkshire.

CHAMBERS, Sir William, R.A.

Three-quarter length, panel 50 × 40 in.

The celebrated architect ; born at Stockholm, 1726 ; brought to England when two years old ; educated at Ripon ; became drawing-master to the Prince of Wales, who afterwards, as George III., much employed him ; planned Kew Gardens, built Somerset House, and was one of the originators of the Royal Academy ; F.R.S. ; wrote " A Treatise on Civil Architecture " in 1759 ; on " Oriental Gardening " in 1773, and published other costly illustrated works. The King of Sweden made him a Knight of the Polar Star in 1771. He was the friend of Reynolds, Johnson, and Garrick. Died March 8, 1796, and was buried in Westminster Abbey.

Seated to left at a table, on which are some papers, looking round towards the spectator ; a crayon is in his right hand ; red velvet coat ; dark background, with part of the façade of New Somerset House seen through an open window.

Sat in 1779. Painted in 1780. 1779, Sir William Chambers, for the ceiling of the Academy, £31 10s. (This will appear as Design under Fancy subjects.)

EXHIBITED.

British Institution, 1813, No. 13,	} by the Royal Academy.
" " 1843, No. 15,	
Manchester (Art Treasures), 1857, No. 53,	
National Portrait, 1867, No. 544,	
Royal Academy, 1870, No. 7,	
" " 1890, No. 126,	

ENGRAVED.

Val. Green, 1780, $17\frac{7}{8} \times 15$ in.

W. C. Edwards (head only), $2\frac{7}{8} \times 2\frac{3}{8}$ in.

Unknown (in line), $4 \times 3\frac{1}{2}$ in.

G. Shury, 1864, $5 \times 4\frac{1}{8}$ in.

Josh. Collyer (in part), 4×3 in.

The picture was painted for and presented to the Royal Academy of Arts as Sir Joshua's diploma picture.

A small copy, by H. P. Briggs, R.A., was sold at his sale at Christie's, April 26, 1844, Lot 452, to Mavey, for £1 15s.

CHAMBERS, Sir William, R.A.

Looking up, making a note in a book.

Sat in May, 1766, and June, 1769, and probably earlier, as Mr. Chambers. Paid for, June 22, 1763, Mr. Chambers, £13 2s. 6d.

ENGRAVED.

S. W. Reynolds, 1796, 12×10 in.

„ „ $1\frac{5}{8} \times 1\frac{3}{8}$ in.

The picture belonged to Messrs. Dowdeswell, who sold it to Jules Porges, of Paris. It has lately been presented to the Brussels Gallery.

CHAMBERS, Sir William, R.A.

36×30 in.

Seated, leaning on his hand ; face three-quarters to the left.

Sold at Christie's, May 24, 1845, Lot 51 (West, owner), for £10 10s., to B. S. Smith, who sold it in January, 1858, to the National Portrait Gallery (No. 27).

The picture belonged to the son of Sir William, and was transferred by him to Mr. West.

CHAMBERS, Sir William, R.A.

In crimson dress, standing beneath an archway.

Sold at Sir Joseph Hawley's sale at Christie's, May 14, 1858, Lot 44, for £3, to Matthews ; June 28, 1871, Lot 144 (Mrs. Humphreys, owner), bought in for £3 5s.

CHAMBERS, Lady.

Half length, $27\frac{1}{2} \times 22\frac{1}{2}$ in.

Miss Catherine Moore ; wife of Sir William Chambers, R.A., the celebrated architect ; died 1797. She was a very beautiful woman.

Seen in front ; dark violet dress, open in front ; black mantle ; straw hat, trimmed with blue ; black ribbon round neck ; sky background.

Painted in Paris in 1754.

Paid for, 1763, Mrs. Chambers, £13 2s. 6d. The inference to be drawn from this payment is that there was a SECOND PORTRAIT.

"When he had been eight days in Paris (1752), Marchi joined him, having walked from Lyons. Reynolds saw everything most remarkable in Paris, and found time also to paint portraits of Mr. Gauthier and of Mrs. Chambers. She was a beautiful woman, and he made a beautiful picture of her. He painted her in a straw hat, shading the upper part of her face."—LESLIE AND TAYLOR'S *Life of Reynolds*, vol. i., p. 86.

EXHIBITED.

Royal Academy, 1879, No. 63, by Montagu Chambers.

Sold at Christie's, July 9, 1886, Lot 100 (Montagu Chambers, owner), for £551 5s., to Wertheimer, described as painted in 1752 in Paris, when Sir Joshua was on his way home from Italy ; engraved by McArdell, S. W. Reynolds, etc. ; exhibited R. A., 1879. There was in the Seymour Collection, July 4, 1896, Lot 83, a portrait of Lady Chambers, described as painted in Paris 1752, in R. A., 1879. This is from a revised copy of the catalogue. Originally the picture was described under the same Lot as a Portrait of a Lady, in a black dress, long grey gloves, and white hat, her left arm leaning on a pedestal, 30 × 25 in. Clearly not the original picture, for the costume and dimensions differ. Sold for £829 10s., to Asher Wertheimer.

ENGRAVED.

J. McArdell, 1756, $10\frac{1}{2} \times 8\frac{3}{4}$ in.

C. Corbutt, $12\frac{3}{8} \times 9\frac{7}{8}$ in.

C. Spooner (reverse way).

S. W. Reynolds (S. Cousins, R.A.), $2\frac{3}{8} \times 2$ in.

Description from McArdell's print : Half length, in a Woffington hat, which shades the upper part of her face ; ribbon round the neck ; black laced cloak ; laced bodice ; earrings.

CHAMIER, Anthony, M.P., F.R.S.

Three-quarter length, canvas 49 × 39½ in.

M.P. for Tamworth ; one of the original members of the Literary Club, instituted 1764 ; he was one of the Under-Secretaries of State ; a particular friend of Sir Joshua's ; died October 12, 1780, in Savile Row.

Sitting at a table ; left hand on his waistcoat ; his right holding a paper ; on his right an inkstand.

Sat in December, 1762, January, 1767, and November, 1777. Paid for, 1763, Mr. Chamier, £42 ; September 30, 1763, Mr. Chamier, £42.

EXHIBITED.

Grosvenor, 1884, No. 40, by Alexander McDougal.

Sold at Christie's, July 2, 1887, Lot 47 (Fleming, owner), for £99 15s., to Agnew, and in the Price sale, June 15, 1895, Lot 89, to Agnew again, for £472 10s. It was sold by T. Agnew and Sons to the Hon. J. G. Johnson. *See SHAMEE*, page 879.

ENGRAVED.

W. Ward, $17\frac{1}{2} \times 13\frac{7}{8}$ in. (in the possession of John Chamier).

S. W. Reynolds, $3\frac{1}{8} \times 2\frac{1}{2}$ in.

CHAMPNESS, Colonel.

Sat in May, 1759.

CHAMPNYS, Lady. *See* MISS COX, page 203.

CHARLEMONT, James, Viscount.

James Caulfield, 4th Viscount Charlemont, K.P.; born 1728; created Earl of Charlemont, 1763. He was a distinguished patriot; commander-in-chief of the volunteer army of Ireland, 1779; died August 4, 1799.

Sat in February, 1757, March, 1759, and August, 1761. Paid for before 1760, Lord Charlemont, £21. 1761, Lord Charlemont, £21.

The wit and friend of wits, scholars, and artists; the suggester of the Gerrard Street Club in 1764, and the patron of Hogarth. *See* CARICATURES, page 1230, and PARODY ON THE SCHOOL OF ATHENS, page 1231.

CHARLOTTE, Her Majesty Queen.

Head size.

Sophia Charlotte, daughter of Charles Frederick, Prince of Mecklenburgh Strelitz; born May 19, 1744; married, September 8, 1761, George III.; died November 17, 1818.

The face is turned three-quarters to the right; pearls adorn her powdered hair; a string of pearls and a white bow encircle the throat; her dress is quite square, and trimmed with ermine.

The picture belongs to the Marquess Camden.

CHARLOTTE, Her Majesty Queen.

Whole length, canvas 109 × 73 in.

Seated on a throne, with sceptre on a cushion in front; in gold-embroidered dress, with lace sleeves; ermine-trimmed robe.

Sat in December, 1779. Paid for, September, 1779, His Majesty and Queen, £420. Sir Joshua made it a condition that on his acceptance of the presidentship of the Royal Academy he should be allowed to paint portraits of the King and Queen. This picture was the one painted from life, and from which all the replicas were made.

EXHIBITED.

British Institution, 1843, No. 10,	} by the Royal Academy.
National Portrait Exhibition, 1867, No. 444,	
Royal Academy, 1872, No. 273,	
" " 1873, No. 279,	

ENGRAVED.

F. Bromley, 1863, 9 × 6 in.

There seem to have been about thirteen replicas of this picture, and Sir Joshua kept several at the Royal Academy. The following note appears at the end of the second ledger :

"Nov^r 28, 1789, remain in the Acad. five Kings four Queens.
 In the house two Kings and one Queen.
 The King and Queen's picture for Governors and Ambassadors.
 N.B. Those mark'd with a star have been paid for.
 * Mr. Eden. Sent home.
 * Lord Malmsbury. Do.
 * Sir Dorchester, Col. Carlton. Do.
 * Gov^r Seaton. Do.
 * Gov^r Phillips, in small. Do.
 * For Dublin Castle, Mr. Weston.
 2 Duke of Dorset (*erased*).
 Lord Effingham.
 Lord Salisbury. Sent home."

The pair painted for Lord Malmesbury are still in the possession of the Earl of Malmesbury at Heron Court, Christchurch, size 7 ft. 9 in. × 4 ft. 9 in.

The pair painted for Dublin Castle are now at the Viceregal Lodge.

The pair painted for Lord Salisbury are still at Hatfield House, but they have for some years been considered as copies by Sir W. Beechey, R.A.

A pair was sold at Debenham and Storr's, January 13, 1862, to H. Graves and Co., who sold them to G. H. Barnett, of Glympton Park, Oxfordshire.

A pair belonged to Governor Bligh, and were given to John, 4th Earl of Darnley, on his return from New South Wales. They belong to the Earl of Darnley, and are Nos. 132 and 133 in the Cobham Hall catalogue.

A pair are the property of Lord Sackville, at Knole.

Another pair belong now to the Senior United Service Club.

Another pair was presented by the Cutlers' Company, in 1885, to the Salters' Company, in recognition of their hospitality whilst the former were rebuilding their hall.

A single portrait of the Queen was purchased, July, 1872, by H. Graves and Co., and sold by them to Leggatt Bros., August 7, 1895.

The following have appeared at Christie's :—

1827, May 12, Lot 8**. Bought in by the owner (Moltens) for £1.

1838, March 17, Lot 57. " " " (Smith) for £20 9s. 6d.

1852, July 3, Lot 92, R. Easton (owner), from Admiral Phillips' sale described whole length, "In robes," £12 10s., Walesby.

CHARLOTTE, Queen.

Half length, canvas 50 × 40 in.

ENGRAVED.

F. Bromley, 1862, $5\frac{1}{4} \times 4\frac{1}{8}$ in.

The picture belongs to Queen's College, Oxford.

CHARLOTTE, Queen.

In a pink dress and lace shawl.

Sold at Christie's, April 14, 1864, Lot 214 (Bishop of Ely, owner), for £6 10s., to Walsh. Queen Charlotte, sold at Christie's, March 28, 1879, Lot 106 (Warren, owner), for £7 17s. 6d., to Grindley.

CHARLTON, Mr.

Sat in 1757. January, August.

CHARLTON, Mrs.

Sat in 1757. March, April.

CHARTRES, Duc de. See ORLEANS.

Paid for September 13, 1785, Duke de Charters, £262 1s.

CHARTERIS, Hon. Francis.

Half length.

Afterwards 6th Earl of Wemyss; born 1723; second son of James, the 4th Earl; inherited as 6th Earl, 1787; died 1808.

Standing, directed to right, facing and looking towards left; own hair; coat open, with velvet collar; frill; black tie.

Sat in 1757 as Mr. Chartres.

ENGRAVED.

R. Houston, $10\frac{1}{2} \times 8\frac{7}{8}$ in.

CHATHAM, John Pitt, 2nd Earl of, K.G.

Born September 10, 1756; was a general in the army, and Governor-General of Gibraltar; he commanded the unlucky expedition to Walcheren in 1809; married, July 9, 1783, Mary, daughter of Thomas, Lord Sydney; died September 24, 1835, when all the honours became extinct.

Sat in 1779. Paid for, May, 1782, Duke of Rutland for Lord Chatham, £200.

The picture was burnt at Belvoir Castle in 1816.

CHAUNCEY, Charles, M.D., F.R.S.

Sat in 1758 as Mr. Chauncey; 1761 as Mr. Chaney. Paid for before 1760, Mr. Chauncy, senior, £10 10s.; 1761, Mr. Chauncy, junior, £10 10s.

These payments must refer to one portrait, as the price in 1758 for a head was 20 guineas. Probably the first payment was made by his father.

CHAUNCEY, Mrs.

Sat in 1758.

CHAUNCEY, Mr. Nathaniel.

Half length.

A well-known antiquarian and virtuoso; died 1799.

White cravat; plain dress.

Sat in January, 1784. Paid for, January, 1784, Nathaniel Chauncy, £52 10s. Exhibited in the Royal Academy, 1784, No. 16.

Morning Chronicle: "Portrait of Dr. Chauncy's brother is an admirable proof of the president's superior talent."

Morning Herald: "No. 16. Portrait of a gentleman. If this is not a likeness of the gentleman for whom it is intended we conceive it will not apply to any other person. The colouring is even and correct."

EXHIBITED.

British Institution (first catalogue), 1813, No. 93, by Thomas Carter.

ENGRAVED.

Caroline Watson, 1790, $5\frac{1}{8} \times 4\frac{3}{8}$ in. (square).

C. Watson (oval), $3\frac{7}{8} \times 2\frac{7}{8}$ in.

Unknown (oval), $5 \times 4\frac{1}{8}$ in.

Nathaniel Chauncy was an able scholar and bibliomaniac. He died in 1790, and his library was sold by Leigh and Sotheby in April of that year.

CHAUNDY, Captain, R.A.

"The portraits of Captain Chaundy (who was wounded on board the 'Ripon' at the taking of Guadaloupe in 1759) and of his wife, Mrs. Mary Chaundy, now in the possession of Mrs. Duins, of Plymouth, were probably painted at this time (1744)."—COTTON, 1856, p. 58.

CHAUNDY, Mrs. Mary.

Wife of Captain Chaundy.

Painted about 1744.

The picture belonged in 1856 to Mrs. Duins, of Plymouth.

CHEAP, Mr.

Head size.

Sat in November, 1762. Paid for, November 22, 1762, Mr. Cheap, £10 10s.; February 9, 1763, Mr. Cheap, £10 10s.

CHICHESTER, Sir John.

High Sheriff of Devon, 1753; died 1784.

Sat in June, 1767. Paid for, June 25, 1766, Sir John Chichester, £18 7s. 6d.; June 22, 1768, Sir John Chichester, £18 7s. 6d.

ENGRAVED.

S. W. Reynolds, 1822, $3\frac{3}{4} \times 3\frac{1}{8}$ in.

This picture belongs to the Earl of Morley.

CHICHESTER, 1st and 2nd Earls. See PELHAM, page 737.

CHICHESTER, Anne, Countess of. See PELHAM, page 736.

CHILD, Robert.

Whole length, canvas 93 × 57 in.

The great banker ; born 1739 ; married, October 6, 1763, Sarah, daughter of Paul Joddrell, who re-married in 1791 Lord Ducie, and died May 23, 1793 ; Mr. Child died July 28, 1782.

Standing ; in a green dress and knee-breeches ; in a red coat and white lace cuffs, white cravat and frill ; leaning on the stump of a tree ; holding a gun in both hands ; a dog at his feet ; his hat is on the tree.

Sat in May, 1772, and April, 1773. Paid for, 1774, Mr. Child in full for self, £157 10s.

The picture belongs to the Earl of Jersey at Osterley Park, Isleworth.

CHILD, Miss, afterwards Countess of Westmorland.

Whole length, canvas 57 × 46 in.

Sarah Anne, only daughter and heiress of Robert Child ; born about 1765 ; married, May 20, 1782, John, 10th Earl of Westmorland, as his first wife. She was the mother of Sarah Sophia, Countess of Jersey, who inherited all her grandfather's fortune. She died October 9, 1793.

Standing ; leaning her left arm on a high wooden cage in which is a dove, and holding her right hand towards it ; her left foot is on a stone, and she wears a grey shoe with a large buckle and a red heel ; a pink bodice and overskirt looped up over blue petticoat ; white sleeves tied with pink ribbon.

Sat in May, 1772, and April, 1773. Paid for, 1772, June 5, Mr. Child for his daughter, £100. Exhibited in the Royal Academy, 1773, No. 237.

The picture belongs to the Earl of Jersey at Middleton Park, Bicester.

CHOLMLEY, Mr. Nathaniel.

Paid for, April 21, 1762, Mr. Chumly, £21.

CHOLMLEY, Mrs., and Child.

Three-quarter length, canvas 49 × 59 in.

Annie Jessie, daughter of Lennard Smelt ; married, as his third wife, Nathaniel Cholmley, of Howsham Hall. Their daughter, Henrietta, married, April 15, 1778, Sir William Strickland, Bart.

Seated, facing the spectator, leaning her head on her right hand and turning it to left ; right arm rests on a pedestal ; left holds the end of her robe, which is blue, lined with ermine ; white dress, with jewelled ornaments in

Record Payment

June 3 ^d 1772	M ^r Calthorp — /	36 15
July 3 ^d 1772	M ^r Crewe — /	157 10
0	M ^r Crewe for the Captain of Banditti + Lord Chatham for Lord Granby Picture	36 10
July 3 ^d 1773	Lord Cairfort. — 32	32 10
Frame 1773	Lady Lockburn and Children —	18 10
March 1774	M ^r Crewe for Kitty Trifler Picture +	52 10
April 13 ^d 1774	M ^r Child in full —	157 10
	Lord Castle for Picture sold remitted unpaid 104 Guineas or 1034. —	1004
Nov. 29 1774	Lord Charlemont for Venus & Cupid sent by Sir Thomas Stewart. —	1004
	M ^r Corlett —	73 10
Aug. 1775	Lady Lovisa Corlett. —	157 10
Frame 1775	— whole length —	73 10
Apr 6 ^d 1775	— — —	115 0
Do paid	— — —	30 1 15
April 1776	M ^r Corlett for felt & Lady —	52 10
Frame 1776	— — —	52 10
Feb 1777	M ^r Corlett —	52 10
1777	M ^r Corlett —	52 10

front; pearl necklace; tress of hair falls over right shoulder. The child stands to the left, leaning forward, hand extended; landscape background.

Painted in 1761. Paid for, March 31, 1765, Mrs. Chulmly, of Yorkshire, and Child, £63, afterwards altered to "Caulmly."

EXHIBITED.

Royal Academy, 1896, No. 7, by Sir Charles W. Strickland, Bart.

ENGRAVED.

J. Watson, $13\frac{3}{4} \times 11$ in.

C. Corbutt, $12\frac{1}{2} \times 9\frac{7}{8}$ in.

Sir C. W. Strickland writes, July 30, 1898: "The portrait of Mrs. Cholmley by Sir J. Reynolds is at Howsham, where it has always been. I think you must know the mezzotint engraving of it. It is remarkable because in the picture her son is in, who is not in the engraving."

CHOLMONDELEY, George James, Earl of, K.G.

George James, 4th Earl; born May 11, 1749; succeeded to the earldom, 1770; advanced to the earldom of Rocksavage and marquessate of Cholmondeley, November 22, 1815. He was a Knight of the Garter, Lord Steward of the Household, and Chamberlain of Chester; died April 10, 1827.

Sat in February, 1780. Exhibited in the Royal Academy, 1780, No. 32.

Public Advertiser, 1780: "No. 32. Portrait of Lord Cholmondeley is admirably painted and a good likeness."

Paid for, February, 1780, Lord Cholmondely, £77 10s.; May, 1781, Lord Cholmondely, £131 5s.

CHOLMONDELEY, George James, Earl of, K.G.

Half length, canvas.

Paid for, June 15, 1789, Lord Cholmondely, given to Mr. Windham, £52 10s.

It is believed that this payment is entered in error, and should have been George James Cholmondeley, especially as the portrait of Mr. Windham bequeathed to the National Gallery (now in the National Portrait Gallery) by Mr. Cholmondeley was exhibited in the same year.

CHOLMONDELEY, George James.

Half length in a square, canvas 30 × 25 in.

Born February 22, 1752, O.S., March 5, 1752, N.S.; son of the Hon. and Rev. Robert Cholmondeley (second son of George, 3rd Earl of Cholmondeley) and Mary, sister of "Peg Woffington." Appointed Receiver-General of Excise in 1782. He was married three times; first, to Marcia, daughter of John Pitt; secondly, to Catherine, daughter of Sir Philip

Francis; and thirdly, to Mary Elizabeth, daughter of the 2nd Viscount Sydney. He died November 5, 1830. She married, secondly, Charles, 2nd Earl of Romney. His daughter by his third marriage, Frances Sophia, married the Rev. J. C. B. Riddell.

Three-quarter face; powdered hair; white cravat; looking to his left; curtain behind.

Exhibited in the Royal Academy, 1790, No. 236.

A critic, October 9, 1789, says: "The head of Mr. Sheridan and Mr. Cholmondeley are, in every great quality of design and execution, models of art, fit therefore as companions to the finest portrait in the world—if Vandyke's portrait of the Duke of Buckingham be so."

London Chronicle, April 29, 1790: "Sir Joshua's head of Mr. Cholmondeley, No. 236, is perhaps his best picture this year."

St. James's Chronicle: "No. 236, Mr. Cholmondeley. To be ranked among the best works of Sir Joshua; the colouring rich and mellow, and the figure full of character."

A critic, April 30, 1790, says: "Mr. Cholmondeley is for Mr. Wyndham as Mr. Wyndham's fine head was for Mr. Cholmondeley."

Another critic, 1790, says: "Of this artist's seven pictures, we must direct our chief praise to the head of Mr. Cholmondeley, painted for Mr. Wyndham. A more beautiful portrait never came from the President's easel."

Walpole calls it "very good."

EXHIBITED.

British Institution, 1813, No. 135, by G. H. Cholmondeley.

ENGRAVED.

J. Jones, 1790, $17\frac{5}{8} \times 14$ in.

J. Posselwhite, vignette, $5 \times 3\frac{1}{2}$ in.

This was one of the two last portraits Sir Joshua painted. There is a memorandum on a print in the British Museum stating that the picture was at Felbrig, Norfolk.

A copy by Rising was sold at his sale at Christie's, May 2, 1818, Lot 83, for £10 5s. It was also copied by Matthew Shepperson; this and a copy in miniature were in 1878 in the possession of the Rev. J. C. B. Riddell.

A picture, probably the original, painted in 1790 and retouched by J. Hoppner, R.A., in 1804, was purchased at Cox's sale in February, 1884, by H. Graves and Co. for the Hon. Robert Marsham, who presented it to his half-sister, Mrs. J. C. B. Riddell.

Mrs. Riddell stated in 1878 that "the picture was bequeathed to his son, the Rev. Horace George Cholmondeley, and that the Rev. J. C. B. Riddell had also a copy by Jackson, painted between 1826 and 1830, and that she believes the picture then in Cox's gallery to be the original by Sir J. Reynolds."

CHOLMONDELEY, Mrs.

Probably Marcia, daughter of John Pitt, of Encombe, Dorset; married, 1790 (first wife), George James Cholmondeley.

Exhibited at the Royal Academy in 1790, No. 243.

CHOLMONDELEY, Master.

Probably Robert Francis ; born 1756 ; son of the Hon. and Rev. Robert Cholmondeley.

Sat in March, 1764.

CHOLMONDELEY, Mr.

Probably the Hon. and Rev. Robert Cholmondeley, second son of the 3rd Earl of Cholmondeley ; born November 1, 1727 ; married Miss Mary Woffington, and was father of George James ; he died June 6, 1804.

Sat in December, 1765, and January, 1766.

CHOLMONDELEY, General the Hon. James.

Third son of the 2nd Earl of Cholmondeley ; born April 18, 1708 ; distinguished for his services in Flanders, 1744-45, and in the Scotch campaign against the rebels, 1745-46 ; died October 13, 1775.

Sat in May, 1759, as General. Paid for, February 5, 1761, General Cholmondly, "uncertain," £42.

CHOLMONDELEY, Mrs.

Half length.

Mem. 1768, Mrs. Cholmondley, "Con magilp, senza olio."

Miss Mary Woffington ; married, 1746, the Hon. and Rev. Robert Cholmondeley.

"Wife of the Hon. and Rev. Robert Cholmondeley, Peg Woffington's sister, the witty, vivacious, rattling, good-hearted woman, whose parties Sir Joshua seems to have relished more than stately Mrs. Montague's, or scatterbrained Mrs. Vesey's."—LESLIE AND TAYLOR'S *Life of Reynolds*, vol. i., p. 392, note 1.

Sat in May, 1761, August, 1765, and February, 1768. Paid for, July 11, 1767, Mrs. Cholmondley, £18 7s. 6d.

CHOLMONDELEY, Miss Hester Frances.

Whole length, canvas 49 × 39 in.

Hester Frances, youngest daughter of the Hon. and Rev. Robert Cholmondeley and Mary Woffington, sister of Peg Woffington ; born July 8, 1763 ; married, December 3, 1783, William Bellingham, secretary to the Right Hon. William Pitt ; M.P. for Reigate ; created a baronet, 1796. Lady Bellingham died January 10, 1844.

A sturdy little four-year-old maiden barefooted in a running stream, clasping round the body and thus keeping dry a shaggy and reluctant water-spaniel ; she wears a blue gown drawn over a yellow petticoat ; face turned to the left ; landscape background.

Sat in April, 1767. Exhibited in the Society of Artists, 1768, No. 134, as "Miss Ann Cholmondley carrying a dog across a brook ; whole length."

EXHIBITED.

British Institution, 1813, No. 50, by G. J. Cholmondeley.

„ „ 1858, No. 138, by Rev. J. C. B. Riddell.

Grosvenor, 1884, No. 57, by Mrs. J. C. B. Riddell.

„ 1889, No. 57, by Mrs. Thwaites.

The picture belonged first to her brother, George James Cholmondeley, who bequeathed it to his widow in 1830. She married, secondly, Charles, 2nd Earl of Romney, and it is recorded as being in her possession in 1838 and 1845. At her death in 1847 it passed to her daughter, Frances Sophia, who married the Rev. J. C. B. Riddell, rector of Harrietsham, near Maidstone. It was afterwards purchased by Messrs. T. Agnew and Sons, and now belongs to Mrs. Thwaites, of Addison Road.

ENGRAVED.

G. Marchi, 1768, 18 × 14 in.

S. W. Reynolds, 5 $\frac{5}{8}$ × 4 $\frac{3}{8}$ in.

Richard Josey, 1884, 17 $\frac{3}{4}$ × 14 in.

Proof before any inscription by Marchi sold at Sotheby's in 1890 for £50.

1767, Miss Cholmondley, "Con olio, e vernicio di cera, poi verniciato con Yeo's lake e magilp ;" that is, glazed with lake and magilp.

"In 1768 Reynolds exhibited a whole length of Miss Jessie Cholmondely (one of the daughters of his witty friend, the sister of Peg Woffington) carrying a dog over a brook. This fine picture was exhibited at the British Gallery, 1858, and must be fresh, therefore, in the recollection of many readers. Nothing can be more natural and childlike than the manner in which the little girl lugs the dog across the stream. The colour of the landscape is subdued to set off her head and figure to the greatest advantage, and well deserve the sacrifice."—LESLIE AND TAYLOR'S *Life of Reynolds*, vol. i., p. 284.

CHOLMONDELEY, Miss.

Head size, canvas 30 × 25 in.

Profile to right ; blue dress, lace scarf ; hands not showing ; dark hair with pearls.

Purchased by L. Lesser in 1896, who is the present owner.

CHUDLEIGH, Elizabeth.

Daughter of Colonel Thomas Chudleigh, of Chelsea Hospital ; born 1720 ; in 1749 maid of honour to the Dowager Princess of Wales. She first married the Earl of Bristol, privately, in 1744, and secondly, in 1769, the first husband being alive, Evelyn Pierrepont, Duke of Kingston. The duchess

was tried and convicted of bigamy by the House of Lords in 1776. She was the prototype of Beatrix in Thackeray's "Esmond." She died in 1788.

Painted about 1747.

The portrait is engraved by R. B. in 1767 in the third volume of Walpole's Letters to Sir Horace Mann.

"About the same time (1744) Reynolds painted that portrait of Elizabeth Chudleigh, afterwards Duchess of Kingston. . . . Cunningham says she was on a visit at Saltram when this portrait was painted, but I do not know on what authority. Her father, Colonel Chudleigh, resided at Hall, Cornwood, near Plymouth."—COTTON, p. 61.

CHURCHILL, Colonel Charles.

Three-quarter length, canvas 45 × 37 in.

"Colonel Charles Churchill, M.P. for Great Marlow, was a natural son of General Charles Churchill, by Mrs. Oldfield, the actress. He married Lady Mary Walpole, a natural daughter of Sir Robert Walpole, by Maria Skerrett, whom Sir Robert subsequently married. When Sir Robert was created Earl of Orford, Lady Mary was allowed to take precedence as an earl's daughter. From the identity of the name it has sometimes been supposed that Sir Joshua painted a portrait of Charles Churchill the satirist, and in the collection of engravings after Sir Joshua in the British Museum there is a small one of the satirist which is erroneously ascribed to him by the engraver and publisher."—LESLIE AND TAYLOR'S *Life of Reynolds*, vol. i., p. 145, note 4.

Standing ; left arm resting on a table ; right hand hanging down holding a hunting whip ; brown leather belt round left shoulder ; coat and necktie of a light colour.

Sat in April, 1755.

The picture belongs to Lady Michel, at Dewlish, Dorchester. Lady Michel is great-granddaughter of Mr. Churchill. The picture has been in the family since it was painted.

CHURCHILL, Charles.

Fat face ; in striped necktie.

ENGRAVED.

J. Granger, 1798, $2\frac{7}{8} \times 2\frac{1}{4}$ in., lettered "Churchill."

CHURSLY, Mrs.

Half length, canvas 30 × 25 in.

In dark mauve dress, laced in front ; white lace fichu and cap ; full face ; red curtain behind.

Sold at Christie's, May 13, 1899, Lot 48, owner's name not given, £105, to Mabin.

CLANBRASSILL, Lord.

James Hamilton, 2nd Earl of Clanbrassil ; born 1729 ; married, in 1774,

Grace, daughter of Thomas Foley ; died in 1798, when all the honours became extinct.

Sat in February, 1765. Written Lord Kilbrazil.

CLANWILLIAM, Theodosia, Countess of. *See* MAGILL, page 606.

CLARKE, Mr.

Sat in August, 1757, and March, 1761.

CLARKE, Miss.

Sat in April, 1758.

CLARKE, Lady.

Standing ; face in profile ; her left hand resting on a stone plinth ; pale blue dress ; with a veil hanging from her hair.

Put up at Christie's, June 4, 1853, Lot 5, Wombwell sale ; bought in for £141 15s.

CLARKE, Mrs., afterwards Lady. *See* HUNTER, page 498.

CLAVERING, Colonel, afterwards Sir James John Clavering, K.B.

Born 1722 ; second in council and commander-in-chief in Bengal ; died 1777.

Sat in October, 1759.

Sold at Greenwood's, as General Clavering, April 14, 1796, Lot 38, for 12 guineas, to Cribb ; three-quarter length.

"Your friend Colonel Clavering is the real hero of Guadaloupe ; he is come home covered with more laurels than a boar's head. Indeed, he has done exceeding well."—WALPOLE to MANN, *June* 22, 1759.

CLAVERING, Lady Diana.

Lady Diana West, youngest daughter of John, 1st Earl Delawarr ; born 1731 ; married Colonel Clavering. She died in March, 1766.

Sold at Greenwood's, April 14, 1796, Lot 39, for £2 18s., to Pechell ; three-quarter length.

Lady Pechell was a daughter of Lady Diana Clavering.

CLEAVER, Mr.

Three-quarter length, canvas 50 $\frac{1}{4}$ × 40 in.

Mr. Cleaver was for many years agent at Welbeck for the 3rd Duke of Portland.

Seated to left, in a light grey suit ; hands clasped in front ; grizzled hair ; a black wide-awake lies on the table, with his gloves in front of him ;

a table covered with green cloth ; chair studded with brass nails ; dark brown background ; sky to left.

Sat in 1777.

EXHIBITED.

British Institution, 1856, No. 102, by the Duke of Portland.

The picture is the property of the Duke of Portland, and is No. 400 in the Welbeck Abbey catalogue.

CLEAVER, Miss.

Sat in 1762.

CLEMENTS, Miss Sally.

Sat in 1761. Paid for 1761, Miss Clements, £10 10s.

Sold at Greenwood's, April 14, 1796, Lot 36, for £9 9s., to Welch.

CLERK, Mr.

Sat in 1755.

CLERMONT, Frances, Countess of.

Canvas 30 × 25 in.

Eldest daughter of Colonel John Murray, M.P. for the co. Monaghan ; married, February 29, 1752, William Henry Fortescue ; created a peer of Ireland as Baron Clermont, May 26, 1770 ; Viscount, July 23, 1776, and Earl of Clermont, February 10, 1778.

In profile, looking to left ; brown hair turned up from the forehead with pearls ; loose robe of blue brocade, trimmed with ermine over a white dress cut low ; right hand resting on her bosom ; dark background.

Sat in 1761 as Mrs. Fortescue.

Purchased from the Earl of Carlisle. It is now the property of George Harland Peck, at 9, Belgrave Square, London.

"Lady Clermont (this was on his first visit, May, 1783) made a great dinner and a party for him (the Duc d'Orleans), etc."—WALPOLE.

CLERMONT, Frances, Countess of.

Head size, canvas 30 × 25 in.

Standing ; profile to left ; in loose cloak trimmed with fur ; lace cape, with end hanging over right shoulder, fastened under the chin with black ; pearl earrings and light hair turned up.

Sat as Mrs. Fortescue in 1761.

EXHIBITED.

Dublin, 1872, No. 166, by Lord Clermont.

ENGRAVED.

G. H. Every, 1864, $4\frac{1}{4} \times 3\frac{7}{8}$ in., for a work on the Fortescue family by the late Lord Clermont.

The picture was bequeathed by Lord Clermont to Earl Fortescue, the present owner ; it now hangs at Castle Hill, Devon.

CLEVELAND, Captain.

Paid for 1763, Captain Cleveland, in two payments, £47 5s.

CLEVELAND, Mr.

Sat in 1759.

CLEVELAND, Mrs.

Sat in 1759.

CLEVELAND, Mrs.

Sat in 1782. Paid for 1782, Mrs. Cleveland, £52 10s.

CLIFTON, John, Lord. See 4TH EARL OF DARNLEY, p. 229, and in Addenda.

CLIFTON, Sir Gervase, Bart.

Succeeded Sir Robert, K.C.B.; M.P. for East Retford in 1748. He married Miss Lloyd, an heiress ; and died 1815.

Sat in 1765.

CLINTON, Lady Catherine Pelham-

Whole length, canvas $55\frac{1}{2} \times 44\frac{1}{2}$ in.

Catherine Pelham, only daughter of Henry, Earl of Lincoln, and granddaughter of Henry, 2nd Duke of Newcastle ; born April 6, 1776 ; married, October 2, 1801 (first wife), William, Viscount Folkestone, afterwards (1828) 3rd Earl of Radnor ; she died May 17, 1804.

When a young girl ; in a cap and black sash ; right arm extended feeding poultry ; in a landscape ; left hand holding up her gown.

Sat in 1781. Paid for March, 1782, Lady Lincoln, for her daughter, £105.

EXHIBITED.

British Institution, 1823, No. 52, by Viscount Folkestone.

Royal Academy, 1876, No. 263, by the Earl of Radnor.

A copy was put up, J. B. West's sale, at Christie's, May 20, 1843, Lot 33, and bought in for 28 guineas.

ENGRAVED.

J. R. Smith, 1782, 18 × 14 in.

S. W. Reynolds, 5½ × 4½ in.

James Faed, 1875, 13¼ × 10¾ in., as "Feeding Time."

Proof by J. R. Smith, Buccleuch Collection, sold at Christie's, in 1887, for £110 5s. ; and First State, Bessborough sale, in 1897, for £315.

CLIVE, Henrietta, Lady. *See* HERBERT.

CLIVE, Lord, and Family.

Robert, Lord Clive ; born 1725 ; obtained, in 1743, a writership in the service of the East India Company at Madras ; assisted in resisting the French attacks, and in 1746 resigned his civil post to enter the army ; distinguished himself as a subaltern in the attack on Devicotta, and successfully defended Arcot in 1751. Visited England in 1753, and returned as lieutenant-governor of Fort St. David ; in 1756 was despatched again to Bengal against Suraj-oo-Doula ; retook Calcutta, and on the outbreak of the war with France captured the French settlement of Chandernagore ; gained a brilliant victory over Suraj-oo-Doula at Plassey, 1757 ; penetrated to his capital and installed Meer Jaffier in his stead. Came again to England, 1763 ; returned and resumed his governorship in 1765, to check the corruption prevalent in the East India Company, and introduce order into what, through his efforts, had become a British colony. Returned, for the third time, to England, in 1767, where the attacks on his administration so affected his mind that he committed suicide November 22, 1774.

Created Baron Clive, March 15, 1762. He married, February 18, 1753, at Madras, Margaret, daughter of Edward Maskelyn, of Purton, co. Wilts. His eldest daughter, Rebecca, married, 1780, General Robinson.

Described in Christie's catalogue, "Group of Lord Clive and Family, with

a Malay girl. This picture appears to have been painted in the year 1764, when Sir J. was in his forty-first year, and previous to the second return of Lord Clive to India, and twenty years previous to the Bishop of Rochester. As an example of the care necessary to attain great excellence, this above all other pictures of Sir J. R. is the most valuable to place in a national school ; the exquisite care with which every minute object is painted, even to the flowered muslin."

The Bishop of Rochester was sold in the same sale.

Inserted in a catalogue at Christie's, Brett's sale, June 23, 1838, Lot 125, but not put up.

ENGRAVED.

S. W. Reynolds, 1835, $8\frac{1}{4} \times 6\frac{1}{8}$ in., oblong.

The picture belongs to the Earl of Ellesmere, and is called, "A Family of Distinction, with an ayah, or Hindoo nurse." Mr. Lionel Cust, F.S.A., writes, July 29, 1898: "I feel also sceptical about the identity of Lord Clive with family and ayah."

CLIVE, Kitty.

She is said to have sat for Clorinda.

Maiden name, Rafter; born in 1711. Her father was a native of Kilkenney, and her mother daughter of an eminent citizen of Dublin. Through Theophilus Cibber she was recommended to his father, Colley Cibber, who, when he heard her sing, engaged her at twenty shillings a week. She made her first appearance at Drury Lane Theatre in 1728 as Ismenes, a page ("Mithridates"). Afterwards performed comic characters with marked success. Married George Clive, a lawyer, from whom she separated. In 1741 she was in Dublin; 1743, at Covent Garden; and in 1745, again at Drury Lane. "The Rehearsal, or Boys in Petticoats," "Every Woman in her Humour," "A Sketch of a Fine Lady's Rout," "The Wonder," and "Lethe" were produced for her benefits. She retired from the stage in 1769, and passed the remainder of her life in ease and independence, respected by the world, and beloved by a circle of friends. She witnessed a performance of Mrs. Siddons in 1784, and being asked her opinion of the great actress, answered very forcibly, "That it was all truth and daylight." Mrs. Clive died 1785.

Sat in 1766.

Sold at Christie's, May 5, 1879, Lot 198 (Joseph Fenton, owner), for £64 1s., to Lesser.

V
CLOUGH, Master Edward.

Three-quarter length, canvas 29 × 24½ in.

A boy seated to right, caressing a dog ; red jacket and breeches.

EXHIBITED.

Royal Academy, 1879, No. 4, by Sir William Topham.

Mr. Henry Graves made a note in the catalogue that it was by Opie.

CLUMBY, Mrs.

Sat in 1761.

COATES, Admiral.

Sat in 1762. Paid for, 1762, Admiral Coates, £10 10s.

COBHAM, Richard, Lord.

Born March 20, 1776 ; afterwards 1st Marquess of Chandos and 1st Duke of Buckingham ; died January 17, 1839.

Sat in 1781 and 1782. Note to the sitting of 1781 : "Earl Temple's eldest son."

"A Young Nobleman" was exhibited at the Royal Academy in 1783, and in one catalogue someone says Lord Cobham, but Walpole says, "Lord Albemarle." See ALBEMARLE, p. 11, *ante*.

COCKBURN, Lady, and her Children.

Whole length, canvas 55 × 44 in.

As "Cornelia."

Augusta Anne, daughter of the Rev. Francis Ayscough, D.D., Dean of Bristol, and niece of George, Lord Lyttelton ; married (second wife), 1769, Sir James Cockburn, 6th Baronet, M.P. for Peebles, 1762. Sir James died, July 26, 1804.

Sitting ; one child kneeling, supported by her right arm, another looking over her left shoulder ; naked baby in her lap ; in the background a pillar, draped with a curtain, with a macaw on the pedestal ; cloudy landscape in centre ; curtain to left.

Sat in 1773. Exhibited in the Royal Academy, 1774, No. 220. Sir Joshua's signature is on the hem of the lady's yellow robe, with the date 1775: "Reynolds pinxit." Paid for, March, 1774, Lady Cockburn and children, £183 15s. Frame paid.

EXHIBITED.

British Institution, 1813, No. 128, }
" " 1843, No. 16, } by Sir James Cockburn, Bart.
Royal Academy, 1878, No. 89, by Mariana, Lady Hamilton.

ENGRAVED.

C. Wilkin, 1791, $16\frac{7}{8} \times 13\frac{3}{8}$ in.

S. W. Reynolds, $7 \times 4\frac{3}{4}$ in.

Sir James Cockburn was dissatisfied with the Wilkin print, the only one then taken, and objected to its being published; whereupon Wilkin effaced the name, and substituted "Cornelia, the mother of the Gracchi."

Proof by Wilkin (Buccleuch Collection), sold at Christie's, 1887, for £30 9s.

Sir James Cockburn, Bart., one of the boys in the picture, inherited the picture from his father in 1804, and evidently bequeathed it to his daughter Marianna Augusta, who married Sir James Hamilton, Bart., January 14, 1834. She left the picture, with a large collection of family portraits, to the National Gallery in 1892.

"This portrait of Mrs. Siddons, and another of Lady Cockburn with her children, are the only pictures on which Sir Joshua inscribed his name, which is painted on the gold border of the drapery, as some of the old masters painted theirs on the garment of the Madonna."—COTTON, 1856, p. 167.

"When the group representing Lady Cockburn and her children, exhibited by Sir Joshua in 1775, was first brought into the great room at Somerset House, all the artists then present were so much struck with its extraordinary beauty and splendour of effect, that they testified their approbation of its merits by loud and simultaneous applause."—BEECHEY, 1852, vol. i., p. 244.

COCKBURN, Master.

Sat in 1773 for the group with his mother.

COCKS, Mrs.

Sat in 1761. Paid for, February 9, 1761, Mrs. Cocks, Lincoln's Inn Fields, £10 10s.; 1761, Mrs. Cocks, £10 10s., second payment.

COCKS, Miss.

Sat in July, 1789, as Miss Cox.

Note to the sitting : " Was not this Miss Cocks, afterwards Mrs. Smith, of Shortgrove, Essex, whose portrait, with her niece, Miss Russell, afterwards Mrs. Domville, is at Shortgrove, with the date 1790?"—TOM TAYLOR, vol. ii., p. 550, note.

COCKSEGE, Mrs.

Small half length, panel.

A friend and companion of Lady Sarah Bunbury.

In a white dress ; black cloak ; black veil over her head.

Given by Sir Charles Bunbury to Major Robert Fryer Phillips, and left by his widow to Francis Phillips, of 5, Porchester Square, the present owner.

Mr. Phillips has a large drawing by H. W. Bunbury, on the back of which is written, " Given to Mrs. Cocksedge."

COKE, Mary Lady.

Half length, canvas 30 × 24½ in.

Lady Mary Campbell, daughter and co-heiress of John, Duke of Argyll and Greenwich, and sister of the Countess of Dalkeith ; married, 1747, Edward, Viscount Coke, son of Thomas, 1st Earl of Leicester. Viscount Coke died in 1753. Lady Mary survived him fifty-eight years. She was a beautiful and fascinating woman, the intimate friend of Walpole, and was believed to have been secretly married to the Duke of York, brother of George III., who died at Monaco, 1767. She wore widow's weeds after his death. She died in 1817.

Seated to left, head resting on her hand ; white, low-cut dress ; red cloak, trimmed with fur ; a blue ribbon round her neck, from which hangs a pendant ; sky background.

Sat in 1758, 1759, and 1762.

EXHIBITED.

Royal Academy, 1886, No. 27, by the Earl of Fife.

Sold at Greenwood's, April 14, 1796, Lot 35, for £10 10s., to Lord Fife.

The picture belongs to the Duke of Fife, and hangs in Portman Square.

Another picture, described as Lady Mary Coke, was bought in at Christie's, March 20, 1874, Lot 124, by the owner, Rev. Thos. Proctor, for £26 5s.

COKE, Miss.

Probably Margaret, sister of Thomas William Coke, who married, in 1769, r H. Hunloke, Bart., and died January 22, 1821.

Sat in 1758.

COLE, Frances, Lady. *See* HARRIS.

COLE, Miss Mary.

Married, in 1775, Commander Ellis.

Sold at Christie's, June 14, 1875, Lot 82, for £73 10s.

COLEBROOKE, Sir James, Bart.

Half length, 30 × 25 in.

Sir James Colebrooke, Knt. ; born July 21, 1722 ; was created a baronet, October 12, 1759 ; married Mary, eldest daughter and co-heiress of Stephen Skynner, of Walthamstow, co. Essex ; died May 10, 1761, and was succeeded by his brother George.

Painted in October, 1755, as Mr. Colebrooke.

"Among the portraits Sir Joshua painted shortly after his return to London were those of Sir James Colebrooke, Sir George Colebrooke, and their wives."—TOM TAYLOR, vol. i., p. 101.

See SIR GEORGE for dates.

COLEBROOKE, Mary, Lady.

Half length, 30 × 25 in.

Eldest daughter and co-heiress of Stephen Skynner ; married, 1754, Sir James Colebrooke.

Painted in February, 1761.



COLEBROOKE, Sir George, Bart.

Half length, 30 × 25 in.

Second Baronet; F.S.A., and author of several literary works; represented Arundel in three successive parliaments, and was chairman of the court of directors of the East India Company; born 1729; married, 1754, Mary, only daughter and heiress of Patrick Gaynor, of Antigua; died August 5, 1809.

Sat in 1755, 1759, 1761, as Mr. Colebrooke.

"The picture now (1856) at Bigadon House, the residence of Lady Littler, whose mother was a Colebrooke."—COTTON, 1856, p. 252.

COLEBROOKE, Mary, Lady.

Half length, canvas 30 × 25 in.

Only daughter and heiress of Patrick Gaynor; married, July 23, 1754, Sir George Colebrooke, Bart.

In profile to right, looking upwards; hand on breast; loose drapery with lace scarf over shoulders.

Sat in 1755, 1761, 1762. The sittings of 1755 and 1761 are as Mrs. Colebrooke; 1762, Lady Colebrooke.

ENGRAVED.

S. W. Reynolds, 1825, $4\frac{1}{2} \times 4$ in.

"Painted in February, 1761. She appears in the picture as a very lovely woman, of an elevated and contemplative cast of countenance, 'with looks communing with the skies.' The Colebrooke pictures are now, or were lately, in the possession of Lady Littler, at Bigadon, Devon."—LESLIE AND TAYLOR'S *Life of Reynolds*, vol. i., p. 101, note 1.

COLERAINE, William, 3rd Lord. *See* HANGER.

COLLETON, Colonel.

Sat in 1757-58.

EXHIBITED.

British Institution, 1886, No. 157, by T. Colleton Garth.

COLLICK, Mr.

Sat in 1762. Paid for November, 1762, Mr. Collick, in two payments, £21.

COLLIER, Lady.

Sat in 1759, 1760. The sitting in December, 1760, entered as "Lady Collier and her sister, Lady Juliana Dawkins."

There must be some mistake in this entry. Lady Juliana Dawkins, married, 1759, had only one sister, Lady Caroline Colyear, who married Sir Nathaniel Curzon in 1751; her brother did not marry until 1770, so Lady J. Dawkins' sister could not have been Lady Collier in 1760.

COLLIER, Mrs.

Half length, canvas 29 × 24 in.

"Celia lamenting her dead sparrow."

Miss Gwynn, wife of Sir George Collier, admiral, knighted 1775.

Seated; the right arm resting on a table; the head in profile turned to the left; the eyes bent upon a dead bird lying on the table; pale pink robe over a white bodice; a pink rose in the breast.

Sat in 1764.

EXHIBITED.

British Institution, 1823, No. 50, as Lesbia lamenting her dead bird, by Mrs. Gwynn.

British Institution, spelt "Collyer," 1864,	} by Sir W. W. Knighton, Bart.
No. 148,	
Grosvenor, 1884, No. 134,	

Formerly in the possession of Mrs. Gwynn, and afterwards the property of Messrs. T. Agnew and Sons.

ENGRAVED.

J. Watson, $11\frac{1}{8} \times 9$ in.

J. Watson, $5\frac{3}{8} \times 4\frac{3}{8}$ in.

R. Houston, $12\frac{3}{8} \times 10$ in.

C. Graham, $12\frac{1}{4} \times 9\frac{3}{4}$ in.

S. W. Reynolds, $4\frac{3}{4} \times 3\frac{7}{8}$ in.

The dove, the swan, and the sparrow were the favourites of Venus.

"Painted as Lesbia weeping over her swallow. The wife of Captain, afterwards Admiral, Sir George Collyear, and sister of Colonel Gwynn, who married the younger Miss Horneck, Goldsmith's 'Jessamy Bride.' The picture, very beautiful in sentiment and delicate in colour, passed from Mrs. Gwynn's possession into Sir Wm. Knighton's, and has since been disposed of by him."—LESLIE AND TAYLOR'S *Life of Sir Joshua*, vol. i., p. 239, note 2.

COLLINGWOOD, Mrs.

Sat in 1761. Paid for, 1763, Mrs. Collingwood, £21. Frame, 3 guineas. Case, 6s.

COLMAN, George.

Half length, canvas 31 × 25 in.

Dramatic writer ; son of Thomas Colman, British resident at Pisa ; born at Florence about 1733 ; educated at Westminster and Christ Church College, Oxford ; called to the bar. His first dramatic work, "Polly Honeycombe," was performed at the little Theatre, Haymarket, in 1760. His productions are numerous, including "The Jealous Wife," "The Musical Lady," "The Deuce is in Him," "A Fairy Tale," "The Clandestine Marriage," etc. He established "The St. James's Chronicle," made translations of Terence, 1765, and Horace's Art of Poetry, 1783 ; became proprietor of the Haymarket Theatre under an arrangement with Foote, and was manager for seven years at Covent Garden. Died 1794.

Seated, looking to right, leaning on left arm.

Sat in 1760, 1767, 1769. Exhibited in the Royal Academy, 1770, No. 152.

EXHIBITED.

British Institution, 1813, No. 41, }
" " 1823, No. 37, } by Lord Mulgrave.

National Portrait, 1867, No. 681, by Dowager Marchioness of Normanby.

Bought in at Christie's, May 7, 1864, Lot 110, by the Dowager Marchioness of Normanby, for £94 10s. Sold March 2, 1872, Lot 67, for £105, to Graves. Sold by Henry Graves and Co. to Sir Joseph Hawley, Bart., for £200, on March 7, 1872. A copy of Colman and of Omai unfinished, by John Jackson, were sold, July 16, 1831, in Lot 145, for £5 15s., to Pack.

ENGRAVED.

G. Marchi, 1773, $15\frac{7}{8} \times 13\frac{1}{4}$ in.

L. Schiavonetti.

E. Scriven, 1813, $8 \times 6\frac{1}{2}$ in.

" 'She Stoops to Conquer.' It is delightful to think of the warm shake of the hand and cordial congratulations that Sir Joshua had for Goldsmith that night. How he must have enjoyed the discomfiture of the actors who had declined their parts, and the manager—Colman—who had prophesied damnation ! Never had Colman been so baited. At the Club, round the dinner-table, in the newspapers, all were roasting him for his blindness as a manager and his blundering estimate as a judge of comedy. He ran away to Bath, but the

fun followed him, and he had at last to entreat Goldsmith himself to take him off the rack.
—LESLIE AND TAYLOR'S *Life of Sir Joshua*, vol. ii., p. 19.

"The 1767 portrait was painted for the Earl of Mulgrave, though not exhibited till 1770. This picture was painted in the winter season, and the colours, from the dampness of the atmosphere, would not harden, for which reason Sir Joshua placed the picture very close to the fire in order to dry it more expeditiously. In the mean time a sudden gust of wind rushed down the chimney, and unluckily, as was at first considered, sprinkled the picture all over with soot and dust, which it was impossible to entirely brush off, as the colours were still damp as when first laid upon the canvas. This accident has therefore given it a darker hue of colour, but without any diminution of harmony or effect."—NORTHCOTE'S *Life of Reynolds*, p. 158.

"This may have been the picture and occasion of the incident mentioned to Jackson by Sir George Beaumont, of Sir Joshua taking a picture on which soot had fallen accidentally, and with the remark, 'A fine cool tint,' scumbling it beautifully into the flesh."—HAYDON'S *Autobiography*, vol. ii., p. 390.

COLMAN, George.

Paid for March, 1790, Mr. Colman, for his father's picture, £105.

COLMAN, Captain.

1760, Captain Colman, paid by Captain Edgcombe, £21.

EXHIBITED.

British Institution, 1817, No. 84, by Henry Bone.

COLVERT or CALVERT, Mr.

Sat as Mr. Colwer in 1757.

COMPTON, Lady Elizabeth.

Whole length, canvas 93 × 57 in.

Afterwards Lady George Cavendish and Countess of Burlington.

Daughter of Charles, 7th Earl of Northampton; born, June 25, 1760; married, February 27, 1782, Lord George Augustus Henry Cavendish, M.P. (third son of William, 4th Duke of Devonshire, K.G.), who was created Earl of Burlington, 1831. She died April 7, 1835.

Standing in front, full face; low white dress, ornamented with gold; right arm rests on a rustic bench; right foot crossed over left, and showing sandals with blue riband; landscape background.

Sat in 1781 as Lady Elizabeth Compton. Paid for, 1782, Lady Elizabeth Compton, £210. Exhibited at the Royal Academy in 1782, No. 186, when Lady George Cavendish.

EXHIBITED.

British Institution, 1813, No. 40, as Lady George Cavendish, by Lord George Cavendish.

British Institution, 1857, No. 139, as Lady Elizabeth Compton, by Hon. C. C. Cavendish, M.P.

Royal Academy, 1880, No. 135, as Lady Elizabeth Compton, by Lord Chesham.

ENGRAVED.

Val. Green, 1781, $23\frac{3}{4} \times 15$ in., as Lady Elizabeth Compton.

James Scott, 1864, $7\frac{1}{8} \times 4\frac{3}{4}$ in., as Lady Elizabeth Cavendish.

Proof by Green, Allen Collection, sold at Christie's, 1893, for £294.

COMPTON, Mr.

Sat in 1755.

COMPTON, Miss.

Head size, canvas $29\frac{1}{2} \times 24\frac{1}{2}$ in.

Looking to the right; white open dress.

Sat in April, 1755.

The picture belongs to Lord Burton, at Chesterfield House.

CONGREVE, Mr.

Sat in 1758.

CONINGHAM, Hon. Burton.

Oval, canvas 28×23 in.

In buff overcoat lined with deep red; lace frill; powdered hair; figure to the left; sky background.

Sat in March, 1761, as Mr. Coningham. Paid for, 1761, Mr. Coningham, £10 10s. February 11, 1763, Mr. Conyngam, £10 10s.

Sold at Christie's, May 7, 1898, Lot 89 (owner's name not given), as Hon. Burton Cunningham, £273, to Messrs. Shepherd Bros., and sold by them to Charles Sedelmeyer, of Paris.

CONNOCK, Mrs.

Three-quarter length, canvas 53 × 41 in.

Three-quarter face ; in white satin dress, with lace ruffles and blue bows ; left hand holds up a pink train ; curtain background, with landscape, with view of church and river.

The picture belongs to Connock Marshall, of Treworgey, Liskeard, Cornwall.

CONOLLY, Right Hon. Thomas.

Head size, canvas 32 × 25 in.

Of Castletown ; married, 1758, Louisa, daughter of Charles, 2nd Duke of Richmond, and sister to the 1st Lady Holland ; died 1803.

In a brown coat.

Sat in 1762 and 1764 as Mr. Conolly. Paid for, 1763, Mr. Conolly, £21.

The picture belonged formerly to Lady Holland, and now to the Earl of Ilchester.

CONOLLY, Lady Louisa.

Three-quarter length, canvas 52½ × 38¼ in.

Louisa Augusta, daughter of Charles, 2nd Duke of Richmond ; born November 24, 1743 ; married, December 30, 1758, Thomas Conolly, of Castletown.

In a white dress ; orange-coloured mantle edged with ermine ; red sash ; pearls in her hair ; seated on a terrace ; her left hand raised to her face, with her elbow resting on the base of a column to left ; her right hand on her knee ; trees and sky to right.

Pocket-book of 1775 missing. Paid for 1775, Lady Louisa Conolly, £73 10s.

Bought in by the owner (Conolly), at Christie's, July 7, 1894, Lot 82, for £725. It now belongs to Charles Sedelmeyer, of Paris.

CONWAY, Field-Marshal Hon. Henry Seymour.

Head size, canvas 30 × 25 in.

Second son of Francis, 1st Lord Conway ; born 1720, and at an early age entered the army ; M.P. for co. Antrim in Irish House of Commons, 1741, and for Higham Ferrers in the same year ; 1747 for Penrhyn ; 1754 for St. Maws ;

for Thetford 1762-74, and for Bury St. Edmunds 1775-84. Made major-general, 1756; served with distinction in the Seven Years' War, and in 1761 commanded the British troops under Prince Ferdinand of Brunswick. He was Commander-in-chief, 1782-92, and Field-marshal, 1793. He married, December 19, 1747, Caroline, only daughter of John, 4th Duke of Argyll, and widow of Charles, 3rd Earl of Ailesbury, and had an only daughter, Anne, afterwards the Hon. Mrs. Damer, well known for her talent in sculpture. He died July 9, 1795.

Sat in 1760.

Sold at Christie's, June 15, 1866, Lot 58, as Marshal Conway in uniform, for £5 5s., to Watson, who sold it to H. Graves and Co. for £15 6s. Sold by them to W. Wells, of Redleaf, in the same year.

ENGRAVED.

Charles A. Tomkins, 1868, $4\frac{5}{8} \times 3\frac{7}{8}$ in.

CONWAY, Field-Marshal Hon. Henry Seymour.

Head size in oval, canvas 30 × 25 in.

In breastplate and uniform, with gold facings; looking three-quarters to right; sky background.

Sat in 1766. Paid for December, 1765, General Conway, £36 15s.

ENGRAVED.

S. W. Reynolds, $1\frac{5}{8} \times 1\frac{3}{8}$ in.

The picture belongs to the Marquess of Hertford.

General Conway was a strong supporter of the Rockingham administration, and Mr. Burke, who was a member of it, really showed the power that was in him by his speech supporting the general's motion declaring the power of the King and Parliament over the colonies in all cases whatsoever.

CONWAY, Hon. George Seymour.

Bust, canvas 24 × 18 in.

When a boy.

George, seventh son of Francis, 1st Marquess of Hertford, born, July 21, 1763; married, July 20, 1795, Isabella, daughter of the Hon. and Rev. George Hamilton. He was for some years in the army, and in 1784 was M.P. for Oxford, and in 1796 for Totnes. He was Commissioner of Excise 1801, and Chairman of the Board from 1822 to 1833.

Bust, in Vandyke dress ; face turned to the right ; right hand holding cloak.

Sat in 1770. Paid for November 12, 1770, Master Conway, £36 15s.

EXHIBITED.

Grosvenor, 1884, No. 202, by the Marquess of Hertford.

A copy was bought in by the owner, H. Farrer, F.S.A., at Christie's, June 15, 1866, Lot 91, for £3 10s.

ENGRAVED.

E. Fisher, 1771, $18\frac{3}{4} \times 14$ in.

J. Watts.

S. W. Reynolds, $4\frac{1}{8} \times 3\frac{1}{8}$ in.

Unknown, $4\frac{3}{8} \times 3\frac{1}{4}$ in.

CONWAY, Lady Elizabeth.

Head size, canvas.

Fifth daughter of Francis, 1st Marquess of Hertford ; born, March 3, 1754 ; died, unmarried, 1825.

Sat in 1781. Paid for, 1784, Lord Hertford for Lady Lincoln and Lady Elizabeth Conway, £110.

EXHIBITED.

Bethnal Green, 1872, No. 28, by Sir Richard Wallace, Bart.

The picture was bequeathed by the 4th Marquess of Hertford to Sir Richard Wallace, Bart., and by him to Lady Wallace, who left it to the nation with the Hertford House Collection in 1897.

CONWAY, Mr. G.

Sat in 1766 and 1769. Paid for August 27, 1766, Mr. Geactary (*sic*) Conway, £36 15s.

Note on the 1760 sitting, Horace Walpole's friend and correspondent.

Mr. Conway, son of the Earl of Hertford, was at the head of the gallants in the Baddeley episode at the Pantheon, 1772, recorded in Leslie and Taylor's "Life of Sir Joshua," vol. i., p. 431.



COOK, Mrs.

Probably Penelope, daughter of Sir William Bowyer, Bart. ; married, first, George John Cooke, M.P. for Middlesex ; and, secondly, General Edward Smith. She died June 9, 1820.

Paid for April 23, 1774, Mrs. Cook, £25 5s.

COOK, Mrs.

Paid for May, 1788, Mrs. Cook, £26 5s.

COOK, Captain James.

ENGRAVED.

Albert Hoffay (lithograph), 1827, $7 \times 5\frac{3}{4}$ in.

The pocket-books of Sir Joshua show his intimacy with Banks and Solander after the return of the "Endeavour" in 1771 from her three years' circumnavigation ; but there is nothing to indicate that he painted a portrait of the captain. He was painted by Nathaniel Dance, R.A.

COOKE, Miss.

Sat in April, 1760. Cotton's list, in which it is stated, "Picture belonging in 1857 to Lady Cooke."

No sitting recorded by Tom Taylor.

The Lady Cooke of 1857 would be wife of Sir William Ridley Charles Cooke, of Wheatley, co. York, 9th Bart.

COOMBES, Mr.

Sat in 1757 and 1762.

COPIN, Mr.

Sat in 1757.

CORK, Mary, Countess of. *See* MONCKTON.

CORNEWALL, Catherine, Lady.

Three-quarter length, canvas 49 × 39 in.

Catherine, daughter and heiress of Velters Cornwall, of Moccas Court, Herefordshire; born 1752; married, 1771, Sir George Amyand, Bart., who assumed the name and arms of Cornwall; died 1835.

Seated; head turned to the left, resting upon her hand; red robe over white bodice and skirt; her right arm leans upon a table; landscape background.

Sat in 1779.

EXHIBITED.

Royal Academy, 1883, No. 210, }
Grosvenor, 1884, No. 103, } by Miss Alice Duff Gordon.

The Royal Academy size, $50\frac{1}{2} \times 40\frac{1}{2}$ in.

Came into the possession of Lady Duff Gordon, mother of the exhibitor, through Mr. Annesley, a relation of the Cornwall family. This picture was not finished, and remained on Sir Joshua's hands; another was painted and approved. Mr. Annesley was the purchaser of two lots in the Greenwood sale, April 14, 1796, Lot 44, a Magdalen, £11 11s., and Lot 69, Portrait of a Lady, £4.

CORNEWALL, Catherine, Lady.

Three-quarter length, $50\frac{1}{2} \times 40$ in.

Seated to left; broad black hat and feathers; white dress; black mantle; red curtain background.

Sat in 1780. The second and finished picture. Paid for, June 6, 1786, Lady Cornwall, £73 10s.

EXHIBITED.

Royal Academy, 1883, No. 218, by the Rev. Sir G. H. Cornwall, Bart.

ENGRAVED.

Goupil and Co., 1884, $16\frac{1}{4} \times 15\frac{3}{4}$ in. (photogravure).

CORNWALLIS, General.

Head size.

Edward, fifth son of Charles, 4th Baron Cornwallis; born, February, 1713; married, 1763, Mary, daughter of Charles, 2nd Viscount Townshend; died 1776.

Paid for before 1760, General Cornwallis, £12 12s.

Sold at Christie's, May 18, 1821, Lot 25 (Thomond, owner), as portrait of a nobleman, with distant view of the Escorial, for £11 os. 6d., to Robertson; February 2, 1859 (P. Norton, owner), for £5 10s. 6d., to Graves; March 1, 1873, Lot 77 (Graves, owner), for £21, to Stephenson.

ENGRAVED.

S. W. Reynolds, 1820, 5 × 4 in. Originally published as anonymous No. 4, afterwards altered to Marquess Cornwallis.

This picture has since been discovered to be Lord George Germaine. See page 858.

CORNWALLIS, General.

Half length.

Sat in June, 1761, as General Cornwallis. Paid for before 1760, General Cornwallis (half length), £25 4s.

Sold at Christie's, April 7, 1838, Lot 29 (C. Dusveigne, owner), as Marquess Cornwallis, to Peacock, for £10 10s.

"June 13, 1761. To wait on General Cornwallis in St. James's Place."

CORNWALLIS, Charles, Marquess. See BROME, pp. 114 and 115.

CORNWALLIS, Charles, 2nd Earl, K.B.

Half length, canvas 36 × 28 $\frac{1}{4}$ in.

Afterwards 1st Marquess Cornwallis; commanded the English forces in the United States when they declared their independence. His surrender to Washington in 1781—due to the incompetence of the home government and Sir H. Clinton—is the subject of the great picture at Washington. He more than retrieved his reputation in subsequent years by great services in India, especially against Tippoo Sultan. He was Governor-General of India, 1786. See BROME, *ante*, page 114.

Sat in October, 1782, as Lord Cornwallis.

Earl St. German's portrait is young, and painted when Lord Brome; and Lord Braybrooke writes, July 3, 1898, that he has no such portrait at Audley End.

Her Majesty the Queen has a portrait of him about this date by T. Gainsborough, R.A.

ENGRAVED.

C. Knight, 1780, $3\frac{1}{8} \times 2\frac{5}{8}$ in. Half length, oval, as Charles, 2nd Earl Cornwallis ; in uniform ; white cravat ; full face ; hair unpowdered. See BROME, *ante*, page 114.

CORNWALLIS, Jemima, Countess, and her Son, Lord Brome, who became 2nd Marquess in 1805.

Three-quarter length, canvas $49\frac{1}{2} \times 39\frac{1}{2}$ in.

Jemima, daughter of Colonel James Jones, married, July 14, 1768, Charles, 2nd Earl Cornwallis, afterwards 1st Marquess. She died at Culford Hall, February 16, 1779. Her son, Charles, Lord Brome, was born October 19, 1774.

Seated to the right on a stone ; white dress ; holding a book ; by her side stands a boy in a red jacket ; distant landscape on right.

Sat in July, 1769. Paid for, 1770, Lady Cornwallis, £73 10s. Lord Brome sat in 1778. Paid for, December, 1778, Lord Cornwallis for Lord Brome, £36 15s. Exhibited at the Royal Academy, 1770, No. 148, as a lady, half length. Walpole says, "Indifferent."

EXHIBITED.

British Institution, 1833, No. 49, by the Marchioness Cornwallis.

Royal Academy, 1882, No. 37, by the Earl of St. Germans.

ENGRAVED.

James Watson, 1771, $13\frac{1}{4} \times 10\frac{7}{8}$ in., without the child.

A proof was sold at Sotheby's in 1890 for £22 1s.

The picture is described in the catalogue of the Port Eliot pictures as follows : "No. 102, Jemima, wife of 1st Marquess Cornwallis, and her son, Lord Brome. The figure of the child was added some years after the picture was painted. Note : Nos. 100 (Lord Brome) and 102 were given to Edward, 3rd Earl of St. Germans, by his sister-in-law, Lady Elizabeth Cornwallis."

The Earl of St. Germans, in a letter dated June 29, 1898, says : "The child in the picture was evidently painted in at a later date, as the colouring is perfectly preserved, while that of the mother is much faded. Both Lord and Lady Cornwallis are represented as young people. Probably their portraits were taken soon after their marriage. The boy appears to be four or five

years old." The husband was painted in 1761 when Lord Brome (*see ante*, p. 114). The wife was painted 1770, two years after her marriage, and the plate by Watson was engraved the next year, of course without the child. He was added in 1778, when four years of age, and the payment of £36 15s. in that year by Lord Cornwallis was evidently the payment for inserting the child, as the compilers can find no record of the existence of a separate portrait of the young Lord Brome.

Lord St. Germans referred the compilers to Lord Braybrooke, who writes, July 3, 1898: "There is no picture of the 2nd Marquess at Audley End when four years old, painted in 1778."

CORELLI.

Before 1772, Duke of Dorset for a portrait of the composer, Corelli, £21. It is first written for a portrait of the composer; then "the composer" is erased, and Corelli added.

There is a picture at Knole that may be this portrait, but it has always been considered to be by Gainsborough. It hangs on the first landing near a door.

COSBY, Admiral Phillips.

Head size, canvas 30 × 25½ in.

Full face; in naval uniform; the hands not showing.

The picture belongs to Her Majesty the Queen, at Windsor Castle.

COTTERELL, Mrs.

The widow of Admiral Cotterell, at whose house Sir Joshua made Johnson's acquaintance.

Sat in October, 1757.

This picture is in the possession of Mr. Dormer, of Rainham, Oxfordshire.

COTTON, Captain.

Sat in June, 1762. Paid for July, 1761, Mr (Capt) Cotton, £10 10s. February 11, 1763, Captain Cotton, £10 10s. Frame paid, £3 13s. 6d.

COTTON, Hart.

Sat in May, 1762, and September, 1764, as Mr. Cotton. September 10, 1764, Mr. Hart Cotton, £13 2s. 6d. 1764, Mr. Hart Cotton, £13 2s. 6d.

COTES, Admiral.

Sat in April, 1762, as Admiral Coates. Paid for, 1761, Admiral Coates, £10 10s. June, 1762, Admiral (Coates erased) Cotes (inserted), £10 10s.

COURTENAY, John.

M.P. for Tamworth, 1789; a *protégé* of Sir Joshua's friends, Lord Thanet and Lord Townshend. He was a man of reading, wit, and ready oratory. He was successively Secretary and Surveyor of the Ordnance, and Lord of the Treasury. His sarcastic and unscrupulous style was very telling in the House of Commons. He lived with the wits and literati, and gave the description of Sir Joshua's dinners to Sir James Macintosh, by whom it was published in a preface to Courtenay's "Poetical Review of Dr. Johnson's Character, Moral and Literary."

Sat in March, 1782, as Mr. Courtenay.

COURTENAY, Mrs. and Master.

Sat in February, 1782.

COURTOWN, Mary, Countess of.

Mary, daughter and co-heiress of Richard Powys, of Hentlesham Hall, co. Suffolk, married, 1762, James, 2nd Earl of Courtown; died 1810. See POWYS, page 769.

COURTOWN, Mary, Countess of.

Wife of James, 3rd Earl. See BUCCLEUCH, page 120.

COUSSMAKER, Colonel George.

The next picture was purchased from Lord De Clifford in 1884 by Charles John Wertheimer, and sold by him to W. K. Vanderbilt, of New York.

COUSSMAKER, Mr.

Whole length, canvas $92\frac{1}{2} \times 56\frac{1}{2}$ in.

Colonel George Coussmaker, Colonel Grenadier Guards; born 1759; married, November 13, 1790, by special licence, at Lady Dowager De Clifford's in Stanhope Street, Catherine, eldest daughter of Edward Southwell, 17th Lord De Clifford; she died July, 1801.

Standing, in uniform, leaning against a tree; with cocked hat in left hand, the right holding the bridle of a large horse standing beside him; landscape background.

Sat in February, 1782, as Mr. Coussmaker, and March, 1782, Mr. Coussmaker's horse. Paid for May, 1781, Mr. Cousmaker, £100; 1782, Mr. Cousmaker, £105; frame paid, £10 10s.

EXHIBITED.

British Institution, 1813, No. 65, }
Royal Academy, 1875, No. 159, } by Lord De Clifford.

ENGRAVED.

James Scott, 1874, $7\frac{3}{4} \times 4\frac{3}{4}$ in.

The picture was in 1874 in the possession of Edward Southwell, 23rd Baron De Clifford. It has since (about 1888) been sold privately by Edward Southwell, 24th Baron De Clifford.

COUTTS, James.

Bust, canvas 29×24 in.

Son of John, one of the founders of the banking-house of Coutts and Co.

To left; head turned to right; three-quarter face; velvet coat, with a red cloak thrown over his shoulders; lace frill; dark background.

Painted in an oval.

Sat in 1772 and 1773. Paid for 1774, Mr. Coutts, £36 15s.

EXHIBITED.

Royal Academy, 1893, No. 142, by the Baroness Burdett-Coutts.

"James Coutts' only daughter, Frances, married Sir John Stuart, of Allan Bank, and the picture was purchased in 1863 from the widow of Sir James Stuart, son of Sir John. John

Stuart, of Allan Bank, was created a baronet in 1687."—Extract from the catalogue of Her Ladyship's collection, by her kind permission.

A copy by Andrew Geddes sold at Christie's, April 8, 1845, Lot 601, for £1 1s., to Evans. A copy by Davis belongs to Baroness Burdett-Coutts.

COUTTS, Mrs.

Sat in 1771.

COVENTRY, George William, 6th Earl of.

George William, 6th Earl; born 1722; married, first, in 1752, Maria, eldest daughter of John Gunning, of co. Roscommon, Ireland; secondly, in 1764, Barbara, fourth daughter of John, 10th Lord St. John of Bletso; died 1809.

Sat in 1758 and 1764. Paid for July 6, 1761, Lord Coventry, £21.

Walpole describes Lord Coventry, "a grave young lord, of the remains of a patriot breed," who seems to have been a pedant, but passionately attached to his beautiful young wife.

COVENTRY, Maria, Countess of.

Head size, oval, canvas 30 × 25 in.

Maria, eldest daughter of John Gunning, of Castle Coote, co. Roscommon, Ireland; married, 1752 (first wife), George William, 6th Earl of Coventry; died 1760.

Three-quarter face, looking to the right; open dress, with slashed sleeves fastened with pearls; light drapery on the hair falling over right shoulder; pearls in headdress.

Sat in 1759. Paid for before 1760, Lady Coventry, £21.

ENGRAVED.

A. N. Sanders, 1878, $5\frac{3}{8} \times 4\frac{3}{8}$ in.

The picture was afterwards the property of Mrs. Speare, who sold it to Henry Graves and Co. in 1878, and was disposed of by them to the Duke of Argyll for £175. Mrs. Speare had it from Mrs. David Lyon, who was the daughter of Lady Charlotte Bury, the daughter of the Duke of Argyll and

niece to the Countess of Coventry. She herself stated the portrait to be that of her aunt. There is no portrait of her in the Coventry family.

The Marquess of Lorne writes, on July 13, 1898: "I think the picture you got for the duke is also Lady Strafford. It is very like her, and not at all like Lady Coventry. It is at Inverary."

"Lady Coventry died in 1759, and had the seeds of death in her when she married. Walpole is our great authority for the strange *furor* excited by their surpassing loveliness. He tells us how even the noble mob in the drawing-room clambered upon chairs and tables to look at them (Lady Coventry and the Duchess of Hamilton); how their doors were mobbed by crowds eager to see them get into their chairs, and places taken early at the theatres when they were expected; how seven hundred people sat up all night, in and about a Yorkshire inn, to see the Duchess of Hamilton get into her postchaise in the morning, while a Worcester shoemaker made money by showing the shoe he was making for the Countess of Coventry."—LESLIE AND TAYLOR'S *Life of Reynolds*, vol. i., p. 94.

A portrait called "Maria, Countess of Coventry," bought in at Christie's, July 12, 1873, Lot 130 (Mrs. Smith, owner), for £18 18s.

COVENTRY, Lady.

Sold by Henry Graves and Co., 1889, to Shepherd Bros., for £80.

COVENTRY, Barbara, Countess of.

Three-quarter length, 49 × 39 in.

Fourth daughter of the 10th Lord St. John of Bletsoe; born 1737; married, 1764 (second wife), George William, 6th Earl of Coventry; died 1804.

Right arm resting on her robes; head turned to left; ornament on bosom; white low-cut dress; architectural and sky background.

Sat in September, 1764, as Miss St. John, and October, 1764, January, 1765, as Lady Coventry. Paid for, July 29, 1765, Lady Coventry, £52 10s.

EXHIBITED.

Royal Academy, 1896, No. 30, by Sir Julian Goldsmid, Bart., M.P.

The picture, purchased privately by T. Agnew and Sons from the Price collection, was sold by them to Sir Julian Goldsmid, and disposed of in the sale of his collection at Christie's, June 13, 1896, Lot 68, for £3,990, to Agnew.

ENGRAVED.

J. Watson, 18 $\frac{1}{4}$ × 14 in.

— Spicer, reverse, 12 $\frac{1}{8}$ × 9 $\frac{7}{8}$ in.

J. Dixon, reverse, 12 $\frac{3}{8}$ × 9 $\frac{7}{8}$ in.

Proof before the plate was cleaned, Buccleuch collection, sold at Christie's, 1887, for £52 10s. A proof sold in Paris, May, 1898, for 1,100 francs.

COVENTRY, Hon. John.

Second son of George, 6th Earl of Coventry; born July 20, 1765; married, first, Miss Anne Clayton, who died in 1809; and secondly, Anna, daughter of Francis Eves and widow of Ebenezer Pope; he died November 12, 1829.

EXHIBITED.

Grafton Gallery, 1895, No. 113, by the Earl of Coventry.

The picture belongs to the Earl of Coventry.

COWLEY, Mrs.

Born 1743; died 1809; maiden name, Parkhouse; dramatist; descended in the female line from the family of Mr. Gay. Her father was intended for the Church, but became a bookseller at Tiverton, Devon, his native place. There, under her father, Miss Parkhouse became well educated. About 1772 she married Mr. Cowley, in the service of the East India Company at Bengal. In 1776 she appeared as a dramatic writer. At the conclusion of Mr. Garrick's management the "Runaway" was successfully performed; Mrs. Siddons appeared in it—a sentimental walking lady. It was followed by a farce, "Who's the Dupe," acted at Drury Lane, 1779; "The Belle's Stratagem" was acted at Covent Garden, 1780; a "Bold Stroke for a Husband" ensued in 1783. The poetical correspondence of "Della Crusca" and "Anna Matilda" engrossed much public attention; the utmost ingenuity was exerted to remove the veil of mystery from these two charming writers, who actually formed in this age a new school for poetry which must reign and will have its disciples as long as the language endures. It was at length confidently whispered that the "Anna Matilda" was Mrs. Cowley, and the "Della Crusca" Mr. Merry, and, what was very extraordinary, it appeared they were personally total strangers to each other, though equally struck with admiration. Mrs. Cowley produced several other comedies and farces.

Sat in October, 1765, as Mrs. Cowley.

COWPER, Lady Caroline. *See* SEYMOUR, page 876.

COX, Hipplesley.

Sat in March, 1769, and April, 1777, as Mr. Cox. Paid for, July, 1777, Mr. Hipplesley Cox, sent to Lady Craven, £35.

"Mr. Edward Cox, Merchant of London," sold at Christie's, May 15, 1869, Lot 126 (Pigeon, owner), for £4 5s., to Christie.

COX, Miss Caroline, afterwards Lady Champneys.

Half length, canvas 30 × 24 in.

The head turned to the right, three-quarter face; the right arm resting on a table; rich brown hair; hazel eyes; dressed in a white dress embroidered with gold and a pink cloak.

Sat in March, 1764. Paid for, 1763, Miss Cox, £13 2s. 6d.; 1764, Miss Cox, 12½ guineas.

The picture was presented by Henry R. Cox, of Hillingdon House, Uxbridge, to Lord Hillingdon, the present owner; it hangs at Camelford House, Park Lane.

COX, Miss.

Sat in July, 1789. Paid for, October 12, 1789, Mrs. Cox, for a picture of her niece and a little girl, £205.

"Was not this Miss Cocks, afterwards Mrs. Smith, of Shortgrove, Essex, whose portrait with her niece, Miss Russel, afterwards Mrs. Domville, is at Shortgrove, with the date 1790?"—LESLIE AND TAYLOR'S *Life of Reynolds*, vol. ii., p. 550, note 1.

COX, Master, as Hannibal.

Half length, canvas 30 × 25 in.

A boy in a Roman dress; sword in right hand resting on an altar; left hand on hip.

Supposed to be a son of Peter Coxe, the celebrated auctioneer.

After the picture became the property of Mr. Brooks it was called Master Coke. The picture having been left on Sir Joshua's hands at his death points to its having been intended for a fancy subject.

Sat in May, 1759. Master Cox, as the "Young Hannibal."

Sold at Greenwood's, April 16, 1796, Lot 35, as Hannibal, to Baker, for £52 10s.; sold by Stanley, in 1815 (Peter Coxe, owner), Young Hannibal, for £52 10s.; put up at Christie's, April 6, 1820, Lot 101 (John Wright, miniature painter, owner), described as The Young Warrior, a most spirited original picture, painted with breadth and effect, and passed. Again (same owner), March 3, 1821, Lot 15, A Young Warrior, to Peacock, £5; May 12, 1838, Lot 50 (Lord Northwick, owner), The Young Soldier, a sketch, to Rodd, for £9 19s. 6d.; May 13, 1870, Lot 49 (Earl of Dunmore, owner), as Young Hannibal, to Brooks, for £504; May 1, 1871, Lot 173 (Brooks, owner), as Master Coke as Young Hannibal, £399, Cassil. A copy was sold at Christie's, May 6, 1876, Lot 94 (Wynn Ellis, owner), 29½ × 24 in., for £35 14s., to Isaacs.

ENGRAVED.

C. Townley, 1792, $11\frac{1}{4} \times 8\frac{7}{8}$ in.

Jas. Egan, 1830, 5×4 in.

S. W. Reynolds, 5×4 in.

CRAUFURD, Sir Alexander, Bart.

Alexander Craufurd, son of Quentin Craufurd, of Newark, Ayrshire, a descendant of the Craufurds of Kilbirney in North Britain, was created a baronet in 1781; died 1801. His granddaughter, Jane, married, first, General Chowne, and secondly, in 1836, the Rev. Sir H. R. Dunkinfield, Bart., who died in 1858.

EXHIBITED.

British Institution, 1844, No. 149, by the Rev. Sir H. Dunkinfield, Bart.

CRAUFURD, Lady.

Jane, daughter of James Crockatt, of Luxborough, Essex; married, 1760, Alexander Craufurd, as above.

EXHIBITED.

British Institution, 1844, No. 169, by the Rev. Sir H. Dunkinfield, Bart.

CRAUNCH, Mr.

A gentleman of small independent fortune who resided at Plympton. He was probably the first to predict the future eminence of Joshua, who, in grateful remembrance of his early kind offices, had a handsome silver cup made to present him, but Mr. Craunch died before it was ready. He advanced Reynolds money for his visit to Italy, and the young painter brought him a set of four landscapes on his return from abroad, chosen, no doubt, to suit Mr. Craunch's taste rather than his own. Three of them are now in the possession of Deble Boger, Esq. Reynolds painted his picture and his wife's. The former is now at Glynn, in Cornwall, the seat of Lord Vivian, whose ancestor, John Vivian, married Betsey Craunch, Mr. Craunch's daughter, and an old sweetheart of Dr. Wolcott's (Peter Pindar), who used to describe her as "a pretty creature." She, too, sat to Sir Joshua in 1762. (TOM TAYLOR, vol. i., p. 15, note.)

"The portraits of Mr. and Mrs. Cranch or Craunch of Plympton, painted by Reynolds before he went to Italy, were lately in the possession of Miss Cliffe, of Kingsbridge. They came to her at the death of her relation, Mrs. Mayow, widow of the incumbent of Plympton St. Mary, who was Mr. Cranch's niece, and are now at Glyn, in Cornwall, the seat of Lord Vivian."—COTTON, 1856, p. 43.

"I may have been misinformed about the portraits in Miss Cliff's possession, as Lady Vivian, in a letter to Miss Gwatkin, says: 'There has been a portrait of Mr. Cranch for many years at Glyn, painted by Sir Joshua Reynolds; he is dressed in black, with a powdered wig, but none of Mrs. Cranch.'"—COTTON, 1856, p. 251.

✓
CRAUNCH, Mrs. *See above.*

CRAUNCH, Mr.

This is a second portrait of Reynolds's early friend.

Sat in December, 1766, and January, 1767.

It is possible that this is the portrait belonging to Lord Vivian, and that the earlier pair are still together somewhere. Lady Vivian's letter might refer to this one.

In the pocket-book of this year, 1766, is the note: "Lake, yellow oker, and ult—ultramarine—Dead col. without lake. Probatum Sep. 1766."

CRAUNCH, Miss.

Daughter of Sir Joshua's earliest friend and patron; the old sweetheart of Dr. Wolcott; afterwards Mrs. Vivian.

Sat in October, 1762.

CRAVEN, Elizabeth, Countess of.

Elizabeth, daughter of Augustus, 4th Earl of Berkeley; married, 1767, William, 6th Baron Craven, who died, September 26, 1791; married, October 20, 1791, Christian Frederick, Margrave of Anspach. Her ladyship died 1828.

Three-quarter face, directed to right; white cap of peculiar shape (German); hair appearing under it on the forehead; a lock over the ear and a tress falling on the neck; white dress, short sleeves.

Sold at Greenwood's, April 16, 1796, Lot 71, Lady Craven, for £11 11s., to Downman.

ENGRAVED.

Ridley, 1801, $3\frac{1}{4} \times 2\frac{1}{2}$ in., as Her Serene Highness the Margravine of Anspach, etc., etc.

The picture belonged some years ago to Mrs. Wood.

CRAVEN, Elizabeth, Countess of, and Child.

Three-quarter length, canvas.

Seated; embracing a child who is standing to her left.

Sat in March, 1781, as Miss Craven for picture of Lady Craven and child.

ENGRAVED.

H. Meyer, vignette, 1826, 5×4 in., as Margravine of Anspach and her child.

The picture belonged to the Earl of Egremont, and now to Lord Leconfield, and is No. 340 in the Petworth catalogue.

A sketch belonged to Messrs. Leggatt Bros. in 1895.

CRAWFORD, Captain.

Sat in April, 1761, as Captain Crawford. Paid for, 1762, Mr. Crauford, £21.

CRAWFORD, Mrs.

Sat in January, 1761. Paid for, 1762, Mrs. Crauford, £21.

"It is said that Wilkie, when a boy, used to gaze at these portraits—Mr. and Mrs. Crawford—by the hour."—Note in COTTON'S *Catalogue*.

CRAWFORD, Mr. John.

Half length.

J. C. Smith says, Crauford, M.P. for Oldham, 1768; friend of Charles James Fox; died 1814.

Sitting; left elbow resting on a table; hand to his chin.

Sat in January, 1789, as Mr. Crawford. Paid for, August, 1789, Mr. Crawford, £52 10s.

ENGRAVED.

J. Grozer, $12\frac{7}{8} \times 10\frac{1}{4}$ in.

CRAWFURD, Gibbs, M.P.

Head size, canvas 30×25 in.

The only son of John Crawford, of Saint Hill, Sussex, by his wife, formerly Miss Elizabeth Gibbs. He was Clerk of the Ordnance, and M.P. for Queenborough from 1790 until the time of his death. He married Anna, daughter and heiress of Charles Payne, of Newick, by whom he had two sons and one daughter. Died October 13, 1793.

Full face, looking to left; coat buttoned, but open at the top; white cravat.

Sat in August, 1769. Paid for, December 9th, 1769, Mr. Crawford, £36 15s.

ENGRAVED.

W. H. Eggleton, 1866, $5 \times 4\frac{1}{8}$ in.

This picture belongs to the Baroness Burdett-Coutts. In 1866 it was hanging in the private room at Coutts's Bank in the Strand. A second picture is in the possession of H. G. Williams, of Ludfield House, Sussex.

CREMORNE, Thomas, 1st Lord. *See* DAWSON, page 234.

CREWE, John, afterwards 1st Lord Crewe.

Half length, canvas $29\frac{1}{2} \times 24\frac{1}{2}$ in.

Eldest son of John Crewe, of Crewe Hall; born 1742; M.P. for Cheshire; elevated to the peerage as Baron Crewe, of Crewe in Cheshire, in 1806; died 1829.

Standing to left, looking at the spectator; dark coat, with large buttons; curtain background.

Sat in March, 1760, February, 1769, and April, 1776. In Tom Taylor's index, but not under the head of sittings. Paid for, June 22, 1768, Mr. Crew, £105.

EXHIBITED.

Royal Academy, 1895, No. 30, by Lord Houghton, created Earl of Crewe in 1895.

The picture now belongs to the Earl of Crewe.

CREWE, John, afterwards 1st Lord.

A critic, July 26, 1789, says: "His head of Mr. Crewe is exquisite. This we believe is for Crewe Hall."

CREWE, Mrs., afterwards Lady Crewe.

Whole length, oblong, canvas 69×66 in.

As St. Geneviève.

Frances Anne, daughter of Fulke Greville, of Wilbury; born 1744; married, 1766, John Crewe, M.P., created Baron Crewe; died 1818.

Seated in front, in a landscape, reading a book, resting her head on her right hand; white dress; white head-dress; coloured scarf; sheep grouped round her; a small dog lies at her feet.

Sat in May, 1770, and March, 1772. Paid for, July 3, 1772, Mrs. Crewe, £157 10s. Exhibited in the Royal Academy, 1772, No. 206.

EXHIBITED.

British Institution, 1866, No. 179, as "A Shepherdess,"	} by Lord Crewe.
National Portrait Exhibition, 1867, No. 676, as an "Alpine Shepherdess,"	
Royal Academy, 1895, No. 99, by Lord Houghton.	

A sketch in crayons, whole length as St. Geneviève, bought in at Christie's, June 2, 1866, Lot 183, by the owner (Robertson), for £27 6s., and on 23rd of same month, Lot 60, sold for £12 to Lord Crewe. A monochrome oil sketch of Mrs. Crewe and the dog was sold at Christie's in 1894, and handed on to Lord Crewe by the purchaser.

ENGRAVED.

J. Watson, 1773, $19\frac{1}{2} \times 17\frac{3}{4}$ in.

S. W. Reynolds, 1834, $5\frac{1}{4} \times 5$ in.

A proof by Watson sold at Sotheby's, 1890, for £52 10s.; a print sold at Christie's, March 8, 1899, for £49.

The picture is now the property of the Earl of Crewe.

Mrs. Crewe was celebrated for her beauty and fascination and for her political zeal on behalf of the Whigs; it was at a dinner at her house to celebrate the election of Fox for Westminster, in 1784, that the Prince of Wales gave the toast, "Buff and blue and Mrs. Crewe," to which she gave, "Buff and blue and all of you." Died 1818.

"A female figure, in an attitude of contemplation, has evidently furnished the idea for the picture of Mrs. Crewe as St. G  nevi  ve."—TOM TAYLOR, vol. i., p. 51.

"Sir Joshua, like so many others, kept a commonplace book for sketches, which Constable described as containing postures and sketches stolen from engravings and pictures, and this pilfering saved the painters the trouble to think for themselves. Sir Joshua freely resorted to this practice, of which there is evidence in his Italian note-books, which have suggested his charming pictures of Mrs. Crewe as a shepherdess, and of Mrs. Sheridan as St. Cecilia, to say nothing of other instances mentioned by Leslie."—TOM TAYLOR, vol. i., p. 100.

"Mrs. Crewe, now one of the reigning toasts of the time, the painter had followed in the growth of her beauty and bewitching grace, from the time when he first painted her, twelve years ago, at sixteen, as Miss Greville, with the lamp of Psyche, to the present year, when he idealized her as St. G  nevi  ve, with her pensive head upon her hand, reading a saintly legend, her sheep feeding beside her.

"The Mrs. Crewe must be regarded as one of Sir Joshua's loveliest pictures, most touching and pathetic in the expression given by the attitude rather than the face; for the eyes are cast down on the book, and the features are nearly hidden by the hand which supports the head. The landscape is beautiful in colour, and powerfully relieves the figure, clothed in simple white dress, the light of which is distributed through the picture by the

sheep feeding or resting about the pretty shepherdess. Walpole notes the harmony and simplicity of the picture, and calls it, not unjustly, 'one of his best.'

"Sir Joshua was present at the famous entertainment given to the Opposition by Mrs. Crewe on May 18, 1784, in honour of Fox's triumph at Westminster; he had recorded his vote for him, and at the time the Duchess of Devonshire and Mrs. Crewe were moving through the greasy ranks like beings of another sphere, courting, cajoling, and canvassing for Fox.

"London was balloon mad in 1784. Lamardi's ascent from the artillery ground on the 13th of September was the first in England. The people of fashion were all agog at the novelty. When Blanchard went up in December, the Duchess of Devonshire cut the rope, and Mrs. Crewe sent up her glove in the car."—Extracts from LESLIE AND TAYLOR'S *Life of Reynolds*.

CREWE, Mrs., and Mrs. BOUVERIE. *See* BOUVERIE.

Three-quarter length, canvas 39 × 49 in.

Mrs. Crewe sat in 1767, 1768, and 1769. Paid for, February, 1769, Mrs. Crewe, £35.

EXHIBITED.

British Institution, 1841, No. 121, as Lady Crewe and Lady Robert Spencer, British Institution, 1866, No. 126, as Lady Crewe and Lady Robert Spencer,	}	by Lord Crewe.
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"In 1766 Angelica Kauffmann exhibited a 'Shepherd and Shepherdess of Arcadia moralizing at the side of a sepulchre, while others are dancing in the distance,' a subject used originally by Guercino, and imitated from him by Sir Joshua in his picture of Mrs. Bouverie and Mrs. Crewe a few years later. The sketch of Guercino's picture is in Sir Joshua's Roman note-book.

"Notes 1 and 2. These note-books are in the British Museum."

The picture belongs to the Earl of Crewe.

CREWE, Mrs.

When Miss Greville, as Hebe with a goblet, and her brother. *See* GREVILLE.

CREWE, The Misses Emma and Elizabeth.

Three-quarter length, canvas 59½ × 55½ in.

Daughters of John Crewe, Esq., of Crewe Hall. Elizabeth married Dr. Hinchcliffe, Bishop of Peterborough, and Emma married John Pusey Edwards.

Standing under a tree, in a landscape; one in red dress, with blue train, holds a basket of flowers with left hand; the other, in white, leans upon her.

Miss Crewe sat in 1766. Miss Elizabeth Crewe sat in 1767 and 1770.

EXHIBITED.

British Institution, 1841, No. 77, }
" " 1866, No. 180, } by Lord Crewe.
Royal Academy, 1895, No. 133, by Lord Houghton.

ENGRAVED.

John Dixon, $18\frac{1}{8} \times 14$ in. No date when originally published, but 1782 added afterwards.

R. Brookshaw, $12\frac{1}{2} \times 9\frac{7}{8}$ in.; called Miss Crieuse and sister.

J. Paul, as Miss Cruise.

First State, by Dixon (Palmerston Collection), sold at Christie's, 1890, for £58 16s.

The picture belongs to the Earl of Crewe.

The Misses Crewe, in a landscape, sold at Christie's, May 31, 1862, Lot 106 (Humphreys, Q.C., owner), for £6, to De Jonge. The catalogue says engraved in Dr. Osborne's collection.

CREWE, Master John.

Whole length, canvas 55 × 44 in.

As Henry VIII. John Crewe, son of John, 1st Lord Crewe, became 2nd Lord in 1829; married, in 1807, Henrietta Maria Anna, daughter of George Walter Hungerford, of Calne; died 1835.

Standing, facing the spectator, in the character of Henry VIII.; two spaniels at his feet; architectural and landscape background.

Paid for, February 14, 1777, Mr. Crewe for his son, £105. Exhibited in the Royal Academy, 1776, No. 239.

EXHIBITED.

British Institution, 1813, No. 83, by Lord Crewe.
" " 1833, No. 17, }
" " 1843, No. 51, } by Hon. Mrs. Cunliffe Offley.
" " 1852, No. 91, }
" " 1866, No. 108, } by Lord Crewe.
Royal Academy, 1895, No. 129, }
Grafton, 1895, No. 128, } by Lord Houghton.

In the sales of Mr. Phillips in 1832 he advertised Master Crewe, owned by Mrs. Cunliffe Offley, but neither price or purchaser is obtainable. Lord Crewe states that the picture was not sold. Mrs. Cunliffe Offley was the daughter of the 1st Lord Crewe, and from her the picture descended to the 3rd Lord.

ENGRAVED.

J. R. Smith, 1775, $18\frac{1}{8} \times 14$ in.

S. W. Reynolds, $5\frac{5}{8} \times 4\frac{3}{8}$ in.

Etched by Paul Rajon, 1884, $19\frac{1}{2} \times 15$ in.

Second State by Smith, before the artist's names in the middle of the cleared space, Buccleuch Collection, sold at Christie's, 1887, for £17 17s.

The picture belongs to the Earl of Crewe. A sketch belonged to Mrs. Burney at Brighton.

"If Lord Temple be Sir Joshua's finest half-length portrait, as Walpole esteemed it, none of his many admirable boy pictures is so consummate, taking colour, character, and condition together, as his Master Crewe. Not a tone of it has faded."—TOM TAYLOR, *Life of Reynolds*, vol. ii., p. 157.

"Is not there humour and satire in Sir Joshua's reducing Holbein's swaggering and colossal haughtiness of Henry VIII. to the boyish jollity of Master Crewe? One prophecy I will venture to make: Sir Joshua is not a plagiarist, but will beget a thousand. The exuberance of his invention will be the grammar of future painters of portraits."—WALPOLE on the oft-repeated charge of plagiarism by Reynolds.

CREWE, Miss Frances.

Whole length, canvas 55 × 44 in.

Elder daughter of John, 1st Lord Crewe. She died when a child.

A little girl standing facing the spectator in a landscape; white dress, blue sash, black cloak, with calash drawn over her head; mittens; a basket is hung on her left arm.

Sat in 1766, 1767, and 1770, as Miss Crewe.

EXHIBITED.

British Institution, 1866, No. 110, as a child in black hood, with a basket on her arm, by Lord Crewe.

Royal Academy, 1895, No. 131, as Miss Frances Crewe,	} by Lord Houghton.
Grafton Gallery, 1895, No. 121, as Miss Frances Crewe,	

The picture belongs to the Earl of Crewe.

CRIBB, Mrs. R.

Wife of R. Cribb, print publisher, 1791. His son, W. Cribb, of King Street, Covent Garden, when a child, sat to Sir Joshua for several of his fancy subjects, notably for "Puck."

Arthur Cribb had a slightly unfinished head of her in 1877.

CROFT, Sir Archer, Bart.

Married, 1759, Elizabeth Charlotte, second daughter and co-heiress of Ashley Cowper, grand-niece of William, 1st Lord Cowper. The Crofts of Croft Castle, Herefordshire, have inherited their ancient and noble seat of Croft Castle from before the Norman invasion. For the faithful services rendered to the crown, the dignity of Baronet was conferred on Herbert Croft, of Croft Castle, Herefordshire, on the 18th November, 1671.

Sat in 1759.

CROFT, Elizabeth Charlotte, Lady.

Wife of Sir Archer.

Sat in 1759.

CROFT, Mr.

Sat in 1760 and 1770. Paid for, June 8, 1761, Mr. Croft, £21.

CROFT, Stephen, F.S.A.

Sat in 1769. Paid for, July 5, 1769, Stephen Croft, Esq., £36 15s.

Sold at Christie's, May 27, 1882, Lot 143 (Lieutenant Croft, owner), for £85 1s., to Chomley.

ENGRAVED.

Etched by C. Carter, 1787, $7\frac{1}{2} \times 6\frac{7}{8}$ in.

CROFT, Mrs.

Sat in 1765 and 1769. Paid for, 1765, Mrs. Croft, carried on to next entry. December 29, 1766, Mrs. Croft, £26 5s.

J
CROFTS, Richard.

Richard Crofts, of West Harling, married Harriet, daughter and co-heiress of John Darrell.

Pocket-book of 1775 wanting. Paid for November 24, 1775. Mr. Crofts, for self and lady, £150. April, 1776, Mr. Crofts, for self and lady, £115. Frame paid.

CROFTS, Mrs.

Harriet, daughter and co-heiress of John Darrell, married Richard Crofts. Their daughter Harriet married, August 6, 1767, John Sebright, who succeeded to the baronetcy in March, 1794. She died August, 1826.

For payments, *see* MR. CROFTS.

This picture and the companion belonged in 1875 to Sir John Gage Sebright, Bart.

CROKATT, Miss.

Sat in 1759 and 1760.

CROOK, Miss.

Sat in 1755.

CROOKE, John Crosse.

Half length, canvas.

Of the Grove, Hendon, and subsequently of Kempsholt Park, county of Hants; born 1754; educated at Harrow School under Dr. Parr; died 1829.

Seated with left arm on stone table, holding glove in left hand, three-quarter face to left; embroidered waistcoat with white cravat and frill

Painted in 1776. Paid for, 1777, Mr. Crook, £52 10s.

ENGRAVED.

G. H. Every, 1864, $5\frac{1}{8} \times 4$ in.

The picture belonged in 1864 to Douglas Parry Crooke, of Talbot Square, London.

CROOKE, Mrs.

Elizabeth, only child of Thomas Parry, of Penar Yssa, county of Cardigan, secretary to Archbishops Secker, Cornwallis, Moore, and Manners Sutton; married, March, 1776, John Crosse Crooke, of Kempsholt Park, county of Hants; died in January, 1845, in her ninety-second year.

Seated with right arm on stone table; hands touching on lap; cloak trimmed with fur, lace on neck; lace scarf on hair, with row of pearls.

Painted in 1776. Paid for, February, 1777, Mrs. Crook, £52 10s.

ENGRAVED.

G. H. Every, 1864, $5\frac{1}{8} \times 4$ in.

The picture was in 1864 in the possession of Douglas Parry Crooke, of Talbot Square, London.

CROSBIE, Diana, Viscountess. See SACKVILLE.

CROUCH, Mrs.

Bust, in oval, canvas $28\frac{1}{2} \times 24\frac{1}{2}$ in.

Actress; maiden name, Phillips; daughter of an attorney. Having displayed great powers of voice she was placed by agreement under the instruction of Mr. Linley. She made her first appearance at Drury Lane, in 1781, as Mandane ("Artaxerxes"), and was much admired for her vocal abilities. A visit to Dublin in the succeeding season added to her reputation, and on her return to London she married Mr. Crouch, of the Navy, and during many seasons continued to perform with augmented reputation. She became a teacher, and brought forward several pupils of merit.

To left; face turned to the spectator; low white dress; red sash; black hat with red ribbon; grey background.

EXHIBITED.

Royal Academy, 1889, No. 149, by Baron Ferdinand de Rothschild.

This picture, similarly described as in Royal Academy catalogue, with the following note, "A beautiful work, purchased by the family of the seller at the Duke of York's sale, at Oaklands," was sold at Christie's, June 15, 1861, Lot 101 (Forster, owner), for £99 15s., to Anthony.

CROWLE, John Charles.

Sat in 1777 for the Dilettanti picture.

CRUTTENDEN, Mr.

Sat in 1759, 1767, 1768, 1769.

CRUTTENDEN, Children of the above, with their Ayah.

Whole length, 70 × 65 in.

Two daughters and one son, with black servant, escaped from the Black Hole of Calcutta.

Two girls and a boy and an Indian nurse standing in a garden picking flowers; one girl on the right in a pink dress, the other on the left in a blue dress; the boy between them in a red coat; the nurse behind.

Sat in 1759.

EXHIBITED.

Royal Academy, 1885, No. 200, by Mrs. Clark Kennedy.

Grafton Gallery, 1895, No. 108, by Mrs. G. F. Hampson.

CUMBERLAND, William Augustus, Duke of, K.G.

Whole length, canvas 99 × 65 in.

Youngest son of George II., and uncle of George III.; born 1721; created Duke of Cumberland, 1726; entered the army and became field-marshal and commander-in chief; wounded at Dettingen, 1743; commanded at Fontenoy, 1745; suppressed the rebellion in Scotland by his defeat of Prince Charles Edward and his adherents at Culloden, 1746; accused of unnecessary cruelty to the Highlanders and nicknamed "the Butcher;" commanded the confederate armies in Flanders, 1747; concluded the convention of Closter Seven, 1757; died in London, 1765.

Full length, standing, in coronation robes; right hand in his belt; left hand holding the hilt of his sword. Painted 1758 (Grosvenor Catalogue).

Paid for, 1765, Duke of Cumberland for the Duke of Devon, £787, and Duke of Cumberland paid in full.

EXHIBITED.

National Portrait Exhibition, 1867, No. 318, }
Grosvenor, 1884, No. 178, } by the Duke of Devonshire.

The picture belongs to the Duke of Devonshire.

CUMBERLAND, William Augustus, Duke of, K.G.

Whole length, canvas 105½ × 71 in.

The picture belongs to Her Majesty the Queen at Buckingham Palace.

CUMBERLAND, William Augustus, Duke of, K.G.

Small full length, canvas 38 × 32 in.

Sketch belonged in 1827 to Mr. Horatio Rodd. Described in his catalogue as a very spirited sketch for a larger picture.

Sold at Christie's, May 5, 1810, Lot 65 (Caleb Whitefoord, owner), to Lockyer, for £21; and March 7, 1812, Lot 48 (Charles Lambert, owner), to Spackman, for £2 15s.; April 2, 1814, Lot 22 (W. Belli, owner), to Colnaghi, for £6 10s.

ENGRAVED.

S. W. Reynolds, 7¾ × 6⅛ in.

The picture is now in the possession of the Rev. W. H. Wayne, of Willey, Broseley, Salop.

CUMBERLAND, William Augustus, Duke of, K.G.

Head size, canvas 36 × 28⅛ in.

Sat in 1758-1761. Paid for 1764, Duke of Cumberland, given to the Princess Amelia, £60.

EXHIBITED.

British Institution, 1827, No. 149,	} by George IV.
„ „ 1831, No. 139,	
„ „ 1846, No. 5, by Her Majesty the Queen.	

ENGRAVED.

Edward Fisher, 11 × 9 in.

C. Spooner, 17⅞ × 13⅞ in.

J. Watson, 5¼ × 4½ in.

S. Freeman, 4 × 3¾ in.

S. W. Reynolds, 3¾ × 3 in.

The picture belongs to Her Majesty the Queen at Windsor Castle.



CUMBERLAND, William Augustus, Duke of, K.G.

Paid for 1764, Duke of Cumberland, given to the Princess of Hesse, £100 in a circle, and £1,000 in a figure column.

CUMBERLAND, William Augustus, Duke of, K.G.

Full length.

Paid for 1764, Duke of Cumberland, given to Lord Sandwich, £100.

The picture belongs to the Earl of Sandwich, at Hinchinbrooke, Huntingdon.

CUMBERLAND, William Augustus, Duke of, K.G.

Paid for 1764, Duke of Cumberland, given to Lord Albemarle, £60.

EXHIBITED.

British Institution, 1845, No. 96, by the Earl of Albemarle.

CUMBERLAND, William Augustus, Duke of, K.G.

Paid for 1764, Duke of Cumberland, given to G. Keppell, £39 7s. 6d.

Memo., August 21, 1764: "Mr. Reynolds has promised Colonel Keppell to send the Duke of Cumberland's picture home to-day."

CUMBERLAND, William Augustus, Duke of, K.G.

Paid for before 1760, Colonel Grey, for the Duke of Cumberland's picture, £21.

CUMBERLAND, William Augustus, Duke of, K.G.

Paid for, 1760, General Hudson, for the Duke of Cumberland, £21.

CUMBERLAND, William Augustus, Duke of, K.G.

Three-quarter length, 62 × 49 in.

In robes of the Garter; full face; the left arm resting on a pedestal. Sat in 1758-61.

EXHIBITED.

Grosvenor, 1884, No. 161, by Earl Fitzwilliam.

The picture belongs to Earl Fitzwilliam.

CUMBERLAND, William Augustus, Duke of, K.G.

EXHIBITED.

British Institution, 1847, No. 130, by the Rev. R. F. Elwin.

Other portraits sold at Christie's and elsewhere.

		Lot.		£	s.	d.	
Christie's.	June 11, 1813.	55.	Smart, owner	3	18	0	Bought in.
"	May 14, 1823.	114.	Leroux, owner	16	5	6	"
"	April 22, 1842.	107.	J. Knowles, owner; blue coat and red waistcoat; en- graved	2	2	0	Knowles.
"	April 24, 1845.	880.	Henry Rice, owner. Sketch.	8	18	6	Bentley.
Foster's.	1853.		Berkeley, owner	119	14	0	Abrahams.
"	Feb. 22, 1875.	90.	Marchioness of Thomond, owner; head size	51	9	0	Rainey, of Bath.

CUMBERLAND, Henry Frederick, Duke of, K.G.

Whole length, canvas 105 × 72 in.

Brother of George III.; born 1745; died 1790.

In his robes as Knight of the Garter; holding hat and plume; on the right a column; on the left a landscape; Windsor Castle in the distance.

Sat in 1772-73. Exhibited in the Royal Academy, 1773, No. 232. Marked in the Walpole catalogue "very good."

EXHIBITED.

British Institution, 1813, No. 138, by the Prince Regent.

ENGRAVED.

T. Watson, whole length, 1773, $24\frac{3}{4} \times 15\frac{3}{8}$ in.

S. W. Reynolds, $6\frac{1}{8} \times 3\frac{7}{8}$ in.

First State, before the title by Watson, Buccleuch Collection, sold at Christie's, in 1887, for £6 16s. 6d.

The picture belongs to Her Majesty the Queen at Windsor Castle.

CUMBERLAND, Henry Frederick, Duke of, K.G.

Nearly whole length.

In robes of state; with the collar of SS. and the George (as described in the Catalogue).

Sold at Lord Northwick's sale, July 29, 1859, Lot 407 (Mr. Phillips auctioneer), for £210, to Mathison.

CUMBERLAND, Henry Frederick, Duke of, K.G.

Half length, canvas.

A picture, "the Duke of Cumberland, half length, in the robes of the Garter," was sold at Christie's, June 23, 1855, Lot 152 (Lady Albemarle, owner), for £28, to Waters.

CUMBERLAND, Anne, Duchess of.

Whole length.

Anne Luttrell, daughter of Simon Luttrell, M.P. for Wigan, 1st Earl of Carhampton ; born about 1748 ; married, first, July 4, 1765, Christopher Horton, a sporting squire, owner of Catton Park, co. Derby ; she had a son, born July 21, 1769, who died August 5, 1769 (Mr. Horton died on the same day) ; secondly, October, 1771, His Royal Highness Henry Frederick, Duke of Cumberland, fourth son of George II. ; died September 18, 1803.

Resting on her right arm, with hand to the side of her face ; left arm by her side ; bracelets on wrists ; hair falling over left shoulder ; right leg slightly bent ; on her right a pillar and curtain ; on her left trees in a landscape.

Sat in April, 1772. Exhibited in the Royal Academy, 1773, No. 233, the finishing touches having been given in this year. Walpole remarks "very good."

EXHIBITED.

British Institution, 1863, No. 71, by Louisa, Marchioness of Waterford.

Sold at Greenwood's, April 16, 1796, Lot 53, for £39 18s., to Lord Delaval.

The picture bought by Lord Delaval in 1796, together with all the Delaval portraits, came into the family of the Marquess of Waterford through Lady Susan Carpenter, daughter of George, Earl of Tyrconnel, by Sarah, daughter of Lord Delaval, who married Henry, 2nd Marquess of Waterford.

The picture is now the property of Baron Ferdinand de Rothschild, and a recent copy now hangs at Ford Castle.

ENGRAVED.

J. Watson, whole length, 1773, $24 \times 14\frac{7}{8}$ in.

S. W. Reynolds, $6\frac{1}{4} \times 4$ in.

There is another plate from a drawing, engraved in stipple by Maria Ann Bourlie, 1806, head and shoulders ; veil over hair ; necklace of pearls ; in oval frame surrounded by flowers.

A proof by Watson was sold at Christie's, 1887 (Buccleuch Collection), for £23 2s. ; a First State, before the separate plate, was sold at Sotheby's,

1890, for £54; and as far back as 1873, a proof (Johnson Collection), Christie's, brought £28 7s.

"Another lady of whom Sir Joshua had lately painted a beautiful portrait also took rank this year among the royal duchesses. This was Mrs. Horton, the widow of a Staffordshire gentleman and sister of Colonel Luttrell, notorious as the opponent of Wilkes for Middlesex. The Duke of Cumberland had fallen in love with the fascinating widow of twenty-four. 'She had the most amorous eyes in the world,' says Walpole, 'and eyelashes a yard long; was coquette beyond measure, artful as Cleopatra, and completely mistress of all her passions and projects.' The Duke went off with her to Calais (in November, 1771, where the wedding took place), and from there informed the King of his marriage."—TOM TAYLOR, vol. i., pp. 393, 394.

Owing to this, and the marriage of the Duke of Gloucester with Maria, Countess Dowager Waldegrave, daughter of the Hon. Sir Edward Walpole, the Royal Marriage Act of 1772 was passed.

A sketch was sold at Christie's (Marchioness of Thomond, owner), May 26, 1821, Lot 27, to Danby, for £42.

CUMBERLAND, Mrs.

Wife of Richard Cumberland, the dramatist, son of Denison Cumberland, afterwards Bishop of Clonfert and Kilmore; educated at Bury St. Edmunds, Westminster, and Trinity College, Cambridge, where he obtained a fellowship; appointed private secretary to the Marquess of Halifax, 1760; Secretary to the Board of Trade, 1775; employed in 1780 on a secret mission to Madrid, which was a failure. It cost him £4,500, which not being repaid he sold his paternal estate and settled at Tunbridge, devoting himself to literature. He produced dramas, novels, poems, translations of the Greek poets, and memoirs of his own life. Died 1811. Forster, in his "Life of Goldsmith," quoted from these memoirs, vol. ii., p. 111.

EXHIBITED.

British Institution, 1856, No. 151, by the Ven. Archdeacon Bentinck.

"There is a dinner engagement at Mrs. Cumberland's in May (1771), which may have been the very occasion recorded by the tetchy dramatist, when Sir Joshua, venturing to remind Johnson that he had had eleven cups of tea, drew down upon himself the reprimand, 'Sir, I did not count your glasses of wine, why should you number my cups of tea;' and then, laughing in perfect good humour, he added, 'Sir, I should have released the lady from any further trouble, if it had not been for your remark; but you have reminded me that I want one of the dozen, and I must request Mrs. Cumberland to round up the number.' When he saw the readiness and complacency with which my wife obeyed the call, he turned a kind and cheerful look, and said, 'Madam, I must tell you, for your comfort, you have escaped much better than a certain lady did while ago, upon whose patience I intruded greatly more than I have done upon yours; but the lady asked me for no other purpose but to make a zany of me, and set me gabbling to a parcel of people I knew nothing of. So, Madam, I had my revenge of her, for I swallowed *five-and-twenty cups* of her tea and did not treat her with as many words.' 'I can only say,' concludes Cumberland, 'my wife would have made tea for him as long as the New River could have supplied her with water.'"—LESLIE AND TAYLOR'S *Life of Reynolds*, vol. i., p. 387.

CUMBERLAND, Miss.

Daughter of Richard Cumberland.

Sat in December, 1758, and January, 1759. Entry in ledger before 1760, Miss Cumberland (Doubtful £15 15s. erased) not sent home.

CUNLIFFE, Sir Ellis, Bart.

M.P. for Liverpool; was the eldest son of Foster Cunliffe, an opulent merchant, and M.P. for Liverpool; created a baronet in 1759; married, first, November 6, 1760, Miss Davis ("Gentleman's Magazine," 1760), and secondly, Mary, daughter of Henry Bennet, of Moston, Cheshire; died October 16, 1767.

In a morning gown, seated in a chair.

Sat in January, 1762. Paid for, 1762, Sir Ellis Cunliffe, £15 15s. December 29, 1762, Sir Ellis Cunliffe, £15 15s.

Sir Robert A. Cunliffe, Bart., writes, May 31, 1899: "The three pictures by Sir Joshua Reynolds of Sir Ellis Cunliffe, his wife, and daughter, were left away from my family. I have a good copy by Allen of that of Sir Ellis."

The picture belongs to Herbert Gosling, at Botleys Park, Chertsey.

CUNLIFFE, Lady.

Wife of Sir Ellis Cunliffe. Died October 7, 1814.

Sat in June, 1761. Paid for, July 1, 1761, Lady Cunliffe, £15 15s. 1761, Lady Cunliffe, £15 15s.

The picture belongs to Sir Charles Smith, Bart., at Suttons, Romford.

CUNLIFFE, Miss Mary, afterwards Mrs. Drummond Smith.

Sat in June, 1786.

The picture belongs to Herbert Gosling, at Botleys Park, Chertsey. *See* SMITH, page 908.

CUREDILL, Mrs.

Sat in May, 1755.

CURZON, Sir Nathaniel, Bart., LL.D.

Born 1727; married, October 27, 1751, Caroline, daughter of Charles, 2nd Earl of Portmore. He was Vice-President of the Middlesex Hospital. His family first represented the county of Derby in Parliament in the second year

of the reign of Richard II., and from the twelfth of William III. they uninterruptedly continued to represent it until 1761, when he was elevated to the peerage, April 9, 1761, as Baron Scarsdale. He died December 5, 1804.

Sat in February, 1760. Paid for, October 30, 1761, Lord Scarsdale, £31 10s.

"His private worth will be long in remembrance, and the poor of the surrounding villages will recollect with gratitude his continued benevolence. His exquisite taste for the fine arts is universally known."—*Gentleman's Magazine*, vol. lxxiv., p. 1246.

CURZON, Caroline, Lady, and her Son.

Three-quarter length, canvas.

Lady Caroline Colyear, eldest daughter of Charles, 2nd Earl of Portmore, K.T.; born 1733; married, October 27, 1751, Sir Nathaniel Curzon, 5th Bart., created April 9, 1761, Baron Scarsdale, of Scarsdale, co. Derby; died February 7, 1812; and the Hon. John Curzon, her third son, born October 27, 1759.

The Debrett of 1817 gives October 27, 1760: likewise in Burke and Collins. The print by Watson is inscribed, "Carolina, Lady Scarsdale, and her son, the Hon. John Curzon," no date; and Chaloner Smith adds, "John was the third son, born October 27, 1760, entered the Navy, and died s.p."

The earlier date is given in the letter from the Hon. A. N. Curzon, being taken from the family records; the compilers insert it accordingly—October 27, 1759.

Seated in velvet chair; full face; embracing the child, whose left arm is round her neck; cloak over right shoulder.

Sat in January, 1760, as Lady Caroline Curzon. Paid for, October 30, 1761, Lady Scarsdale and child, £52 10s.

ENGRAVED.

James Watson, $13\frac{1}{8} \times 11\frac{1}{4}$ in.

S. Paul, $12\frac{1}{2} \times 9\frac{7}{8}$ in.

Elizabeth Judkins.

Frederick Bromley, 1866, $5\frac{3}{8} \times 4\frac{1}{4}$ in., as Lady Scarsdale.

This picture has been lost for many years.

CURZON, Caroline, Lady.

Afterwards Lady Scarsdale.

Paid for, October 30, 1761, Lady Scarsdale for Mr. Dawkins, £52 10s. Frame paid.

Lady Juliana Colyear, who married Henry Dawkins in 1759, was the sister of Lady Caroline, who married Sir Nathaniel Curzon, afterwards Lord Scarsdale.

CURZON, Master Nathaniel.

Eldest son of Sir Nathaniel Curzon, afterwards 1st Lord Scarsdale; born September 27, 1752; married, August 18, 1777, Hon. Sophia Susannah Noel, third daughter of Edward, Viscount Wentworth; succeeded as 2nd Lord Scarsdale, December 5, 1804. He died January 27, 1837.

Sat in March, 1760, and January, 1761. Paid for before 1760, Master Curzon, £10 10s.; February 2, 1761, Master Curzon, £10 10s.

CUST, Right Hon. Sir John.

Whole length, 106 × 77 in.

As Speaker of the House of Commons. Eldest son of Sir Richard Cust, 2nd Baronet; born 1718; succeeded his father, 1734; M.P. for Grantham; elected Speaker, 1761; Privy Councillor, 1768; died 1770.

Standing, looking to left; robes as Speaker; mace to his right; speech on table to his left. Dated December 2, 1761.

Sat in 1767. Paid for, July 11, 1767, Sir John Cust, the Speaker, £78 15s.; May 25, 1768, Sir John Cust, £78 15s.

EXHIBITED.

National Portrait Exhibition, 1868, No. 885, }
Grosvenor, 1884, No. 38, } by Earl Brownlow.

ENGRAVED.

J. Watson, 1769, 23 × 15 in.

S. W. Reynolds, 6 $\frac{1}{4}$ × 3 $\frac{7}{8}$ in.

“Reynolds this year painted the Speaker, Sir John Cust, whose short nose was a fertile subject of ridicule to the small wits of the time. The Speaker’s peruke has the honour of a morning sitting entirely to itself.”—TOM TAYLOR, vol. i., pp. 275, 276.

Note to the sitting.—Speaker: “The face colori in olio mesticato con magilp, poi verniciato, telo (background) magilp, e pio per tutto verniciato con colore in polvere senza olio e magilp (a dry scumble).”

The picture is in possession of the family, and in excellent condition. The date on the picture is evidently to record the date he was elected Speaker.

CUTHBERT, Mr.

Paid for, July 30, 1786, Sir Edward Hughes, whole length }
and a head, }
Mr. Sharp, } £577 10s.
Mr. Cuthbert, }
Captain Gill, }

From the above entry Sir Edward appears to have paid for portraits of those three gentlemen, and although there are no sittings recorded, the fact that the diary for 1785 is missing, and that on the plate of Joshua Sharp the ownership is given to Vice-Admiral Sir Edward Hughes, confirms it.

CZARTORYSKI, Prince.

Sat in 1758.



27614

DALKEITH, Campbell, Earl of.

Fourth son of Francis, Earl of Dalkeith ; born October 28, 1747 ; died, unmarried, March 24, 1767.

Sat in 1757.

The sitting of Lord Dalkeith is recorded in 1757. The Earl of Dalkeith, son of the 2nd Duke of Buccleuch, died April 1, 1750. His eldest son, John, died January 31, 1749, and his second son, Henry, was duke in 1751 ; and as he was not married until 1767, it must be concluded that his next brother, Campbell, used that title until his death.

DALKEITH, Charles William Henry Scott, Earl of.

Whole length, canvas 55½ × 44½ in.

Afterwards 4th Duke of Buccleuch, when a boy. Eldest son of Henry, 3rd Duke of Buccleuch ; born May 24, 1772 ; married, March 24, 1795, Harriet Catherine Townshend, youngest daughter of Thomas, 1st Viscount Sydney ; summoned to the House of Peers, April 11, 1807, as Baron Tyndale ; succeeded to the dukedom, January 11, 1812 ; died April 20, 1819.

Standing ; he wears a cloak, doublet, and knee breeches of pink satin, with lace collar and cuffs, and is leaning on a stone seat, stroking an owl, at which a black spaniel dog looks up snarling at the bird ; landscape ; sun setting behind some trees.

Pocket-book for 1783 missing. Paid for, August, 1783, Duke of Buccleuch, for his son and daughter, £147. This payment is for this picture and for Lady Caroline Montagu-Scott as Winter, page 656.

EXHIBITED.

Art Treasures, Manchester, 1857, No. 69, }
as " Boy with dogs in a Landscape," } by the Duke of Buccleuch.
Grosvenor, 1884, No. 132, }

ENGRAVED.

Val. Green, 1778, 18¾ × 14 in.

S. W. Reynolds, 1834, 7 × 4¾ in.

This picture is called the Pink Boy, and is said to have been painted by Reynolds as a contrast to Gainsborough's Blue Boy

✓ DALKEITH, Charles William Henry, Earl of.

Canvas $7\frac{1}{4} \times 6\frac{1}{4}$ in.

Afterwards 4th Duke of Buccleuch.

Sketch for the large picture.

EXHIBITED.

Grosvenor, 1884, No. 96, by Lady Marian Alford.

The picture belongs to Earl Brownlow.

DALLISON, Captain.

Sat in January, 1762. Paid for, 1766, Mr. Dallison, £42.

DALLISON, Mr.

Sat in January, 1768. Between 1765 and 1766, Mr. Dallison, £42.

DALTON, Mr.

Sat in 1768 as Mr. Dalton Paid for, February 2, 1768, Coll. Dalton, £35.

✓ DALY, Right Hon. John Denis.

Born 1747. A leading statesman in the Irish Parliament; M.P. for Galway for many years; whom Grattan described as "one of the best and brightest characters that Ireland ever produced." Married, 1780, Henrietta, daughter of Robert, Earl of Farnham.

Exhibited as a Reynolds in Dublin in 1872, by Lord Dunsandle, No. 208. Another portrait of him, also described as by Reynolds, was in the same exhibition, No. 374, lent by Lady Louisa Grattan.

There is no record of a sitting or payment by Mr. Daly.

James Daly of Dunsandle, son of John Denis, who was also M.P. for the county Galway, was created a peer of Ireland as Baron Dunsandle and Clan Conal in 1845.

DAMER, The Hon. John.

Half length, canvas 36×30 in.

Born June 25, 1744; eldest son of Joseph Damer, created Baron Milton, July 3, 1753, afterwards Earl of Dorchester, May 15, 1792; educated at Eton under Dr. Barnard, who was Head-master from 1754 to 1765; married, June 14, 1767, Anne, daughter of Field-Marshal Conway. He died August 13, 1776, before his father. On the decease, without issue, of George, 2nd Earl, in 1808, the earldom and other dignities became extinct.

In a black waistcoat, with white cravat and frill; light blue and gold cloak, fastened round the neck by a blue ribbon (probably a Cambridge gown).

Sat in May, 1762. Paid for, May 15, 1762, Lord Milton, for Mr. Demar, £15 15s.; and before July, 1762, Lord Milton, £15 15s.

The picture was given to Dr. Barnard, by whom it was left to the Provost's Lodge, Eton, where it now hangs.

DAMER, Hon. Mrs.

Three-quarter length, canvas 49½ × 39 in.

The Hon. Anne Seymour, born 1748; died 1828; daughter of Field-Marshal Conway; sculptress. She was married, June 14, 1767, to the Hon. John Damer, eldest son of the 1st Earl of Dorchester, who died without issue in his father's lifetime, August 15, 1776. Among the best known of her works is a bust of Lord Nelson in the Guildhall, London, a statue of George III. in the Register Office, Edinburgh, and a bust of Sir Joseph Banks in the British Museum. Walpole admired two of her exhibited works, "Two Dogs" and "Cupid catching a Butterfly."

"At the Pantheon, concerts, as well as assemblies and masquerades, were given. On the 30th April, 1772, Sir Joshua records an engagement, and his name figures in the list of the company present. He went in domino. Goldsmith was there with his friend, Mr. Cradock, in Old English dresses. The fourteen rooms were blazing with light and decorations. The suppers and wine on these occasions were in keeping with the rank of the best part of the company. To people these rooms we have to call up many of the most beautiful and best known of Sir Joshua's sitters. On this particular occasion a great many ladies, we are told, chose to adopt male dominoes, and 'appeared as masculine as many of the delicate macaroni things we see everywhere in the "Billy Whiffles" of the present age.' Among the distinguished of these 'pretty fellows' were the Duchess of Ancaster, Lady Melbourne, and Mrs. Damer."—*Town and Country Magazine*.

Standing; in a white dress embroidered with gold, over which is a pearl-coloured robe lined with pale blue; hands together; round the neck a black ribbon, from a long loop of which hangs a small locket; a long plait of hair falls over each shoulder; landscape background, with a distant view of hills across a lake; evening effect.

Sat in October, 1772.

Paid for June 17, 1771, Mrs. Demar, £36 15s. So entered in the second ledger, but in the first ledger it is Hon. Mrs. Damer, but erased. Exhibited in the Royal Academy, 1773, No. 236.

EXHIBITED.

Dublin, 1872, No. 140, }
Grosvenor, 1884, No. 98, } by the Earl of Portarlington.

The picture belonged in 1845 to Colonel Dawson Damer.

Sold at Christie's, Price Collection, June 15, 1895, Lot 90, for £2,310, to Agnew.

ENGRAVED.

J. R. Smith, 1774, 13½ × 10¾ in.

S. W. Reynolds, 5⅛ × 4 in.

A First State by Smith sold at Christie's, 1887, Buccleuch Collection, for £16 16s.

DAMER, Hon. Mrs.

Head size, canvas 22 × 18 in.

Sketch of the head ; very little ornament in the hair ; pendant from neck ; velvet much thinner than in the large picture.

EXHIBITED.

National Portrait Exhibition, 1867, No. 532, by J. H. Anderdon.

Sold at Christie's, April 27, 1864, Lot 108 (Bunyard, owner), for £16 5s. 6d., to Anderdon ; and May 31, 1879, Lot 214 (Anderdon, owner), for £35 14s., to Colnaghi.

DAMER, Hon. Mrs.

Half length, canvas 29 × 24 in.

Full face ; cloak trimmed with ermine, and fastened with jewels at the sleeves ; low-necked dress ; pearls in hair.

Sold by Henry Graves and Co., 1890, to Sir John Pender ; it was purchased at his sale by Messrs. Shepherd Bros., who sold it in 1898 to Charles Sedelmeyer, of Paris, the present owner.

DANKINS, Mr.

Paid for, 1761, Mr. Dankins, £21.

DARBY, Mr.

Sat in March, 1757.

DARCY, Right Hon. Sir Conyers, K.B.

Born 1678 ; M.P. for Yorkshire from 1707 until his death ; Master of the Horse to Queen Anne and George I., and subsequently Comptroller of the Household ; brother of Robert, 3rd Earl of Holderness ; married, first, Mary, daughter of William, Earl of Portland, and secondly, Elizabeth, daughter of John Rotherham, widow of Sir Theophilus Napier, and of Thomas, Lord Howard of Effingham. He died without issue, December 1, 1758.

Sat in April, 1758.

The earldom of Holderness became extinct in 1778 ; but the barony of Conyers passed to the 6th Duke of Leeds, and from him to his grandson, Sackville George Lane Fox.

As Sir Conyers died in the same year as the sitting, it is possible the picture was not finished, and, remaining on Sir Joshua's hands, was sold among the unknown portraits at Greenwood's in 1796.

The picture is not at Hornby Castle. The portrait there was painted about 1735, as Master of the Horse, by an earlier artist.

✓
DARLEY, Mr.

Two portraits, a half and a three-quarter length.

Pocket-book for 1776 missing.

Paid for, August 30, 1776, Mr. Darly, £73 10s.; August 30, 1776, Do., 3 q^r., £36 15s.

There is some doubt as to this name; it reads more like Daily. Neither name is to be found in the "Gentleman's Magazine" about the time.

DARNLEY, John, 3rd Earl of.

Three-quarter length, canvas 48 × 39 in.

Born 1719; married, 1766, Mary, daughter and heiress of John Stoyte, of Street, co. Westmeath; died 1781.

In peer's robes; left hand in breast, right hand supporting robes; curtain background.

Sat in June, 1761.

Paid for, 1761, Lord Darnly, £20; 1765, Lord Darnly, £20; May 27, 1771, in full, £33 10s. See also MRS. GORE, page 373.

The picture belongs to the Earl of Darnley, at Cobham Hall.

DARNLEY, John, 4th Earl of.

Half length, canvas 26 × 20 in.

Born June 30, 1767; educated at Eton College under Dr. Davies, who was Head-master from 1773 to 1792; married, September 19, 1791, Elizabeth, third daughter of the Right Hon. William Brownlow, of Lurgan; succeeded to the earldom, July 31, 1781; died March 17, 1831.

Profile, in blue coat and vest; with powdered hair.

The picture was given to Dr. Davies in 1787, by whom it was left to the Provost's Lodge, Eton, where it now hangs.

Lord Darnley was Lord Clifton when he went to Eton, and became Earl of Darnley while there.

DARNLEY, John, 4th Earl of.

Whole length, canvas 88 × 57 in.

Sat in August, 1787. Exhibited in the Royal Academy, 1788, No. 162. Paid for, June, 1789, Lord Darnley, £105, who also made the following payments:

June, 1791, Lord Darnley, for a head of Inigo Jones

by Vandyck	£52 10 0
Ditto for a Samuel	78 15 0
Ditto for Miss Harris	105 0 0

Paid by bill	£135 15 0 (sic).
	Crossed out.

"Lord Darnley, for a sketch of Rubens of 'Little Boys reaping,' £26 5s. He set out for Ireland, July 30, 1791, not paying for the picture."

There is a full-length portrait of the 4th Earl of Darnley belonging to the Earl of Darnley. It is doubtful whether it is by Reynolds or by Hoppner; it is probably the latter, as he exhibited one at the Royal Academy in 1793.

DARTMOUTH, William, 2nd Earl of.

Half length, canvas 30 × 25 in.

In brown coat and wig.

Memo., 1757: "Copy Lord Dartmouth."

The picture belongs to the Earl of Dartmouth.

DARTMOUTH, William, 2nd Earl of.

Whole length.

In peer's robes, standing; left hand on a table; right hand whip; coronet on table; curtain and column in background; landscape seen through window.

Sat in January, 1757.

ENGRAVED.

R. B. Parkes, 1866, $7\frac{1}{4} \times 4\frac{1}{4}$ in.

The picture was presented by Sir Joshua Reynolds to the Foundling Hospital, where it now hangs.

DARTMOUTH, William, 2nd Earl of.

Three-quarter length, canvas 50 × 40 in.

In peer's robes. Born 1731; married, 1755, Frances Catherine, only daughter and heiress of Sir Charles Gunter-Nicholl; died 1801.

Sat in March, 1758, April, 1759, and June, 1761.

Bought in at Christie's, June 28, 1890, Lot 102, for £131 5s., by Reynardson.

The picture belongs to Colonel Charles Birch Reynardson, at Holywell Hall, Stamford.

DARTMOUTH, Frances Catherine, Countess of.

Three-quarter length, canvas 50 × 40 in.

Daughter and heiress of Sir Charles Gunter-Nicholl, K.B.; born 1733; married, January 11, 1755, William, 2nd Earl of Dartmouth. She died February 25, 1805.

In peeress's robes.

Sat in January, 1757, March, 1758, April, 1759, and June, 1761.

Bought in at Christie's, June 28, 1890, Lot 101, for £525, by Reynardson.

Copy of the receipt in the possession of Col. Reynardson: "Received, 8th February, 1759, of Mr. Reynardson, the sum of Forty-two pounds for two pictures of the Earl and Countess of Dartmouth, drawn by me, J. Reynolds. £42."

Lady Nicholls was formerly Elizabeth Blundell, and she married, secondly

the Duke of Ancaster. Her daughter, a ward in Chancery, lived under the guardianship of her cousin, Samuel Reynardson, of Holywell Hall. These portraits were painted to Lord Dartmouth's order, and were given by him to Mr. Reynardson, although the receipt was made out to him.

The picture belongs to Colonel Charles Birch Reynardson, at Holywell Hall, Stamford.

DARTMOUTH, Frances Catherine, Countess of.

Memo., January, 1757: "Copy Lady Dartmouth."

EXHIBITED.

Manchester, Art Treasures, 1857, No. 60, by the Earl of Feversham. An early portrait.

The daughter of Lady Dartmouth married Lord Feversham in 1795.

The picture belongs to the Earl of Feversham.

DARTMOUTH, George, 3rd Earl of. See LEWISHAM, page 581.

DARTMOUTH, Frances, Countess of. See FINCH, page 303.

DASHWOOD, Lady, and Son.

Half length, canvas 29½ × 25 in.

Mary Helen, daughter of John Graham, of the Supreme Court, Calcutta, and of Kinross, N.B.; born 1763; married, July 17, 1780, Sir Henry Watkin Dashwood, 3rd Baronet, of Kirtlington Park, Oxfordshire. She died 1796, aged thirty-three. Henry George Mayne Dashwood, the child in the picture, born 1782, died before his father in 1803.

Seated to left with her son on her knee, touching her face with his right hand; crimson curtain in the background.

Sat in February, 1784. Paid for, February, 1784, by Sir Henry Dashwood, £52 10s. Exhibited in the Royal Academy, 1784, No. 112.

Morning Chronicle, 1784: "The portrait of a lady and child, No. 112, is unequal to the rest of Sir Joshua's pictures."

Morning Herald: "No. 112. Lady Dashwood and child, a very correct likeness of her ladyship."

EXHIBITED.

National Portrait Exhibition, 1867, No. 696, by Sir H. W. Dashwood, Bart.

ENGRAVED.

C. H. Hodges, 1785, 12⅞ × 10 in.

S. W. Reynolds, 1833, 4¼ × 4 in.

A proof by Hodges sold at Sotheby's, 1886, Addington Collection, for £10.

DASHWOOD, Miss Ann. See GALLOWAY, page 343.

DAVERS, Sir Charles, Bart.

Three-quarter length, panel 50 × 40 in.

Third son of Sir Jermyn Davers, Bart., M.P.; born June 4, 1737; succeeded to the baronetcy, February 16, 1743. He became a captain in the

army, and was M.P. for Bury St. Edmunds from 1774 to 1802. He died June 4, 1806.

Standing in sporting dress, with gun lying upon left arm; spaniel jumping.

Sat in March, 1773, and August, 1776. Paid for, August, 1776, Sir Charles Davers, £73 10s.

ENGRAVED.

R. B. Parkes, 1866, $5\frac{1}{8} \times 4$ in.

"Sir Charles Davers is an honest country gentleman of Suffolk, and member for Weymouth. He is a friend and neighbour of the Bunburys, and has a good deal to say of Sir Charles's bets and gallantries and Mr. Blake's wagers and matches. But his most interesting topic of conversation, I should suppose, must have been the terrible sufferings of the poor people about Bury St. Edmunds in the famine of last year, when the starving mob stopped the corn and carcase carts, and forcibly sold the flour and coals at their own prices, threatening to raise an English jacquerie, till the squires and farmers combined to put them down. Sir Charles Davers, with other loyal gentlemen, last April, having ridden into Bury St. Edmunds market-place at the head of eight hundred of their tenantry and servants, ready to trample down and fire upon the rioters, if necessary, which happily it was not."—LESLIE AND TAYLOR'S *Life of Reynolds*, vol. ii., pp. 13, 14.

The picture is in the possession of the Marquess of Bristol.

Frederick Augustus, 4th Earl of Bristol, married Elizabeth, daughter of Sir Jermyn Davers, Bart., and sister and heiress of Sir Charles Davers. She died in 1800.

DAVERS, Sir Charles, Bart.

Half length, canvas 30 × 25 in.

Similar to the last, only without gun or strap over shoulder.

Paid for, "Mr. Parker for Sir Charles, picture sent to Saltram, July, 1776, 35 guineas."

EXHIBITED.

British Institution, 1813, No. 133, by Lord Boringdon.

ENGRAVED.

S. W. Reynolds, unfinished, $3\frac{3}{4} \times 3\frac{1}{4}$ in.

The picture now belongs to the Earl of Morley.

There is a replica or copy, the property of Robert Wyndham Jermyn Rushbrooke, at Rushbrooke Hall, Bury St. Edmunds. Colonel Robert Rushbrooke married, May 23, 1808, Frances, natural daughter of Sir Charles Davers, Bart.

DAVIDSON, William.

Half length.

J. C. Smith (Cat., p. 746) says he was a merchant of Rotterdam. Died at Muirhouse in his eighty-first year, 1794. He had lost his only child, Susanna Jane, and bequeathed his wealth to his nephew, the Rev. Thomas Randall, who took the name and arms of Davidson.

Directed and facing towards left, looking upwards towards front; powdered hair; coat buttoned; right hand placed in breast.



Sat in 1781 and 1782. Paid for June 30, 1780, Mr. Davidson, £70.

ENGRAVED.

J. Jones, 1793, $13\frac{3}{4} \times 10\frac{3}{4}$ in. Bromley gives 1792.

S. W. Reynolds, $1\frac{3}{4} \times 1\frac{3}{8}$ in.

DAVIDSON, Miss Susanna Jane.

Daughter of James Davidson, a merchant of Rotterdam ; died in 1767, aged twenty.

Sitting, holding a lamb ; with a wreath of flowers in her hand ; pearls in her hair and at her bosom ; plant on background to right.

Sat as Miss Davison in 1762 and 1765. December 15, 1762, Miss Davison, the "d" added afterwards, £15 15s. ; 1765, Miss Davidson, £15 15s.

ENGRAVED.

J. Dixon, $12\frac{3}{4} \times 9\frac{7}{8}$ in.

Proof in the Addington Collection sold at Sotheby's in 1866 for £10.

"Her parents are said to have been overwhelmed with grief at her loss, and to have destroyed the plate and as many impressions as they could obtain."—JOHN CHALONER SMITH, p. 209.

DAVIDSON, Miss Susanna Jane.

Head size, canvas 23 × 17 in.

Sold at Christie's, April 24, 1875, Lot 442 (Sam Mendel, owner), for £136 10s., to Bristow, who sold it to L. Lesser, the present owner.

DAVIES, Mr.

Sat in April, 1761. Paid for 1761, Mr. Davies, £12 12s.

"I find a dinner at five on Saturday the 27th of March (1762), at Tom Davies's, the theatrical bookseller and small critic, and I am tempted to fill up the table with Johnson, lavish of uncouth attentions to pretty Mrs. Davies ; with Beauclerc and Langton, and perhaps Goldsmith, awkward and threadbare, not quite at home with Reynolds, who had probably made his acquaintance this year."—LESLIE AND TAYLOR'S *Life of Reynolds*, vol. i., p. 210.

"Bankruptcy had lately overtaken poor Tom Davies, for whom Sir Joshua had originally procured the post of publisher to the Academy. Cadell was appointed in his stead, engaging to pay Davies an allowance of 20 guineas a year out of his profits."—Vol. ii., pp. 215-16.

DAVIES, Miss.

Sat in March, 1764.

V DAVIS, Captain.

Paid for 1761, Captain Davis for a lady, £21

V DAVIS, Miss.

Sat in November, 1758.

V DAWKINS, Mr.

Sat in 1759. January 18, 1761, Mr. Dawkins, £21.

Mr. Dawkins assisted in the publication of "Palmyra" and "Baalbec."

DAWKINS, Lady Juliana.

Miss Juliana Colyear, second daughter of Charles, 2nd Earl of Portmore ; born 1735 ; married, November 23, 1759, Henry Dawkins, of Standlynch, co. Wilts. (Burke's "Extinct Peerage.")

Sat in January, 1760, Lady Juliana Dawkins, and December, Lady Collier and her sister, Lady J. Dawkins. Paid for in 1761, Lady Juliana Dawkins, £21.

"November 23, 1759, James Dawkins, Esq., Jamaica merchant, to Lady Juliet Collier, daughter of the Earl of Portmore."—*Gentleman's Magazine*, vol. xxix., p. 550.

DAWSON, Thomas, afterwards 1st Lord Cremorne.

Head size, canvas 30 × 25 in.

The Right Hon. Thomas Dawson, Viscount Cremorne, was the third son of Richard Dawson, M.P., by Elizabeth, daughter of Dr. John Vesey, Archbishop of Tuam ; born February 25, 1726. He was elevated to the peerage as Baron Dartrey, May 28th, 1770, and further advanced to the dignity of Viscount Cremorne, June 19, 1785. He married, first, July 15, 1754, Lady Anne Fermor, sixth daughter of the 1st Earl of Pomfret ; she died March 1, 1769. He married, secondly, Philadelphia Hannah, daughter of Thomas Freame, of Philadelphia, and granddaughter of William Penn. All his children by both wives died in youth ; and he was created Baron Cremorne, November 7, 1797, with remainder to his nephew, Richard Dawson. He died March 2, 1813.

Profile to left ; dark coat, with fur cloak hanging from left shoulder ; white cravat.

Painted when Mr. Dawson.

ENGRAVED.

A. N. Sanders, 1866, $5 \times 3\frac{7}{8}$ in., as Thomas, Viscount Cremorne.

The picture was in 1866 in the possession of William Stuart, of Aldenham Abbey, Herts, who was himself a descendant of William Penn. It now belongs to William Dugald Stuart, of Tempsford Hall, Sandy ; it hangs at 36, Hill Street, Berkeley Square.

DAWSON, Lady Anne.

Three-quarter length, canvas 49×39 in.

As "Diana." Lady Anne Fermor, sixth daughter of the 1st Earl of Pomfret ; born 1733 ; married, July 15, 1754, Thomas Dawson, afterwards Viscount Cremorne. She died 1769.

A crescent moon as an ornament in her hair ; holding a spear in her right hand, with the arm extended upwards ; she rests on her left arm, and with her left hand caresses a greyhound ; pearl bracelets ; a girdle round her waist ; landscape in the background.

Sold at Christie's, January 16, 1841, Lot 112 (Fuller, owner), a Lady as Diana, to Pennell, for £2 18s. ; May 10, 1878, Lot 232 (J. Heugh, owner), for £577 10s., to Agnew, and sold by them to the late J. S. Morgan.

ENGRAVED.

J. McArdell, 1754, $13\frac{1}{2} \times 11$ in.

R. Purcell, 1756, $12\frac{3}{4} \times 9\frac{7}{8}$ in., as Cynthia.

S. Okey, $5\frac{1}{2} \times 4\frac{1}{2}$ in.

S. W. Reynolds, $3 \times 2\frac{1}{2}$ in.

James Scott, 1878, $5\frac{5}{8} \times 4\frac{1}{2}$ in.

A First State by McArdell was sold at Christie's, 1887 (Buccleuch Collection), for £9 19s. 6d.

DAWSON, Lady Anne.

Lady Ann Dawson as Diana was put up at Christie's, June 21, 1890, Lot 38 (Collie, owner), and bought in for £199 10s., described as having been exhibited at Leeds.

EXHIBITED.

Leeds, 1868, No. 1,024, as Portrait of a Lady as Diana, by J. W. Faulkner.

DAWSON, Miss.

Sat in June, 1759.

DAY, Mrs.

Sat in January, 1759.

V DAY, Miss Ann.

Half length.

Nancy Day was born near Plymouth, and married, as his second wife, Peter Fenhoulet, knighted September, 1761, one of the exempts of his Majesty's yeomen of the guard. She died May 10, 1761, "wife of Peter Fenhoulet, exon of the yeomen of the guard" ("Gentleman's Magazine")

In a white Woffington hat, with muff and a nosegay at her bosom; the face half in shadow.

Sat in January, 1757, and January, 1760, as Miss Day.

ENGRAVED.

J. McArdell, 1760, $10\frac{1}{2} \times 8\frac{7}{8}$ in., as Miss Day.

R. Purcell, $12 \times 9\frac{7}{8}$ in.

S. W. Reynolds (S. Cousins, R.A.), $2\frac{3}{8} \times 2$ in., as Lady A. Fenhoulet.

A First State by McArdell in the Buccleuch sale sold at Christie's, in 1887, for £14 14s.

The picture belonged in 1845 to Sir Thomas Baring, Bart., and is now in the possession of the Earl of Northbrook.

V DE BOIS ABBATE. *See* CARICATURES (Parody on the "School of Athens"), page 1231.

DEBORDIEU, Mr.

Paid for, 1765, Mr. Debordieu, £52 10s.

DECK or DEGG, Miss.

Sat in December, 1755.

DE CLIFFORD, Sophia, Lady.

Half length, canvas $28 \times 23\frac{1}{2}$ in.

Sophia, third daughter of Samuel Campbell, of Mount Campbell, co. Leitrim; born 1743; married, August 25, 1763, Edward Southwell, who, upon the death of his aunt, Margaret, Countess of Leicester and Baroness De Clifford, was admitted as 20th Baron to the baronies of De Clifford, Westmoreland, and Vesci, in 1776. She became a widow in 1777, and was governess to the Princess Charlotte of Wales. Died August 3, 1828. *See* SOUTHWELL, page 915.

Face turned to the right; black dress, with a white kerchief; both hands in a muff.

Paid for, March, 1786, Lady de Clifford, £26 5s.; June, 1786, Lady de Clifford, £26 5s. Exhibited at the Royal Academy in 1786, No. 95.

Morning Herald, 1786: "No. 95, a three-quarter of a lady. This portrait is said to be designed for Lady de Clifford. It manifests great beauty of colouring, and strongly evinces the powers of the artist."

EXHIBITED.

Grosvenor, 1884, No. 117, by the Earl of Albemarle.

This picture was purchased in 1890 by Sir William Agnew, Bart., who now owns it.

The eighth daughter of Lady De Clifford married, in 1792, William, Earl of Albemarle.

DE CLIFFORD, Sophia, Lady.

Half length, canvas $29\frac{1}{4} \times 24\frac{1}{4}$ in.

Replica.

Face three-quarters turned to right; she wears muslin round her neck, and a lace cape; her hands are hidden in a large fur muff.

The picture belongs to the Duke of Buccleuch, at Dalkeith Palace.

The compilers have been unable to ascertain whether this was a recent purchase; if so, it is possibly the same picture described below.

DE CLIFFORD, Sophia, Lady.

Half length, canvas 30×25 in.

Replica.

In a hat with a large muff.

EXHIBITED.

Royal Academy, 1875, No. 3, by Lord De Clifford.

Sold by the late Lord De Clifford in 1884.

DE CLIFFORD, Sophia, Lady.

Half length, canvas $30 \times 24\frac{1}{2}$ in.

A replica of the last.

EXHIBITED.

British Institution, 1833, No. 50, by Major Hon. W. Keppel.

Royal Academy, 1892, No. 139 (as by Romney), by Sir A. F. Stephenson, K.C.B.

The picture belongs to Sir Augustus Frederick William Keppel Stephenson, K.C.B., of 46, Ennismore Gardens. *See also* MRS. SOUTHWELL, page 915.

DE CLIFFORD, Edward, Lord.

Half length, canvas $30 \times 24\frac{1}{2}$ in.

Edward, 18th Baron; born June 20, 1767; married, February, 1789, Mary Elizabeth Bourke, second daughter of Joseph, 3rd Earl of Mayo; succeeded as Baron De Clifford, November 1, 1777; died September 30, 1832, when the barony fell into abeyance.

Looking to the right ; powdered hair ; Venetian red coat with velvet collar ; white cravat ; landscape background, with stormy blue sky.

Sat in March, 1789.

EXHIBITED.

Dublin, 1872, No. 285, by the Earl of Mayo.

The picture belongs to the Earl of Mayo, at Palmerstown, Ireland.

DE CLIFFORD, Mary, Lady.

Half length, canvas 30 × 24½ in.

Lady Mary Elizabeth Bourke ; married Edward, 18th Baron De Clifford, February 7, 1789. She died Dowager Lady De Clifford, May 28, 1845.

Looking to the left ; black silk body edged with black lace ; white fichu ; black velvet round neck ; red curtain ; powdered hair ; stormy sky.

Sat in March, 1789.

A critic, September 26, 1789, says : " Lady Clifford's daughter is the last finished picture ; it is a very lovely head. How can it be reported more lovely than by observing, which strikes everybody, that it is very like Miss Farren ! "

The critic must have meant *daughter-in-law*, as there are no sittings recorded for a Miss Southwell.

EXHIBITED.

Dublin, 1872, No. 180, as Lady Mary Bourke, by the Earl of Mayo.

The picture belongs to the Earl of Mayo, at Palmerstown, Ireland.

DE DUNSTANVILLE, Lord. See BASSET, page 61.

DELAVAL, Captain.

Head size, canvas 30 × 25 in.

Probably John Hussey Delaval, who was created a baronet, July 1, 1761, and on the death of his brother, Sir Francis, became the representative of the family. Created Baron Delaval, October 17, 1783 ; married, first, Susannah, daughter of R. Robinson, widow of John Potter, who died October 1, 1783 ; and, secondly, Miss Knight. He died May, 1808.

Full face ; wearing cuirass ; coat unfastened ; white cravat ; cocked hat under left arm ; wig with pigtail.

Sat in January, 1759, as Mr. Delaval.

EXHIBITED.

British Institution, 1863, No. 141, by Louisa, Marchioness of Waterford.

The picture is now at Ford Castle.

The Delaval portraits came into the family of the Marquess of Waterford through Lady Susan Carpenter, daughter of George, Earl of Tyrconnel, and

Sarah, daughter of the last Lord Delaval, who married Henry, 2nd Marquess of Waterford.

ENGRAVED.

W. A. Rainger, 1864, $5\frac{1}{8} \times 4\frac{1}{8}$ in.

✓ DELAVAL, Sir John Hussey, afterwards Lord Delaval.

Bust, oval, canvas $28\frac{1}{2} \times 22\frac{1}{2}$ in.

Second son of Francis Blake Delaval; created a baronet 1761, and raised to the peerage as Baron Delaval, 1783, when the title became extinct on his death in 1808.

To left; three-quarter profile to left; blue gold-laced coat; dark background.

Sat in 1767, as Sir John Delaval.

EXHIBITED.

Grosvenor, 1884, No. 196, }
Royal Academy, 1886, No. 43, } by the Earl of Wemyss.

✓ DELAVAL, Susannah, Lady.

Daughter of R. Robinson, and widow of John Potter; married, as his first wife, Sir John Hussey Delaval, Bart., who was created Lord Delaval, October 17, 1783. She died October 1, 1783.

Sat in 1768 and 1769.

DELAVAL, Sir Francis Blake, K.B.

Whole length, $88\frac{1}{2} \times 56\frac{1}{2}$ in.

Eldest son of Francis Blake Delaval, and brother of Baron Delaval; born 1724; married, March 10, 1750, Isabella, daughter of the 6th Earl of Thanet, and widow of Lord Nassau Paulett; was made Knight of the Bath, 1761; M.P. for Andover; died August 7, 1771.

In uniform, wearing a hat; holding a musket in his right hand; a battle going on in the distance to the left.

Sat in 1757 and 1758. Sat as Mr. Delaval. (He was not knighted until 1761.)

EXHIBITED.

British Institution, 1863, No. 73, }
Grosvenor, 1884, No. 101, } by the Marchioness of Waterford.

Another portrait was bought in at Christie's, June 18, 1870, Lot 143, by the owner, G. Dillon, for £10 10s. Sold at Christie's, June 3, 1871, Lot 62 (Dillon, owner), for £18 7s. 6d. to Hitchin.

The picture is at Ford Castle.

ENGRAVED.

R. B. Parkes, 1864, $7\frac{1}{4} \times 4\frac{3}{4}$ in.

"Afterwards Sir Francis, celebrated as a macaroni now, and later as an amateur singer and actor. He went to the expedition in France in May, 1758, as a volunteer, with other young men of fashion, and is painted musket in hand."—TOM TAYLOR, vol. i., p. 162.

DELAVAL, Miss Rhoda, afterwards Mrs. Astley.

Half length, canvas 30 × 25 in.

Daughter of Francis Blake Delaval ; married, in 1751, as his first wife, Edward Astley, of Widcombe, eldest son of Sir Jacob Astley, Bart., who succeeded to the baronetcy, January 5, 1760, and married, secondly, February 24, 1759, Miss Mills. Mrs. Astley died of grief for the death of her two eldest children, October 12, 1757.

Full face ; in a turban with pearls ; dress crossed over breast and mantle trimmed with fur ; right arm on hip.

Sat in 1758.

EXHIBITED.

British Institution, 1863, No. 143, by Louisa, Marchioness of Waterford. The picture is at Ford Castle.

ENGRAVED.

G. H. Every, 1864, $4\frac{7}{8} \times 4$ in.

DELAVAL, Miss Blake.

A portrait, called Miss Blake Delaval, was bought in at Christie's, June 18, 1870, Lot 143, by the owner, G. Dillon, for £54 12s., and was sold, June 3, 1871, Lot 61 (G. Dillon, owner). No purchaser's name or price given.

DELAWARR, Mary, Countess.

Half length, canvas 35 × 28½ in.

Daughter of Lieutenant-General Wynyard ; married John, 2nd Earl of Delawarr ; died October 27, 1784.

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1788

Seated to left ; three-quarter profile ; pink robe edged with fur ; right arm resting on a table ; light background.

Sat in 1768 and 1769. Paid for, 1770, Lord Delawar for the Dutchess of Ancaster or Lady Delawar, £52 10s ; also April 19, 1770, Lady Delawar, £52 10s.

EXHIBITED.

British Institution, 1853, No. 160, by Major-General Buckley.

Royal Academy, 1883, No. 250, by A. Buckley.

Sold at Christie's, May 4, 1810, Lot 84 (Caleb Whitefoord, owner), for £6 6s., to Pinney.

This is probably a second portrait, as Lady Delawarr's eldest daughter, Georgiana, married, 1782, Edward Pery Buckley, and as Mr. Buckley has also the Miss Wynyard portrait, they seem to have both come to him in a direct line.

Memo. by artist : " March, 1769. Mr. Tomkins, landscape painter, in Margaret Street, Cavendish Square. Lord Delawarr's Lodge in the New Forest." Was this for a picture of the lodge to be copied into the background of her ladyship's picture ?

DELMÉ, Lady Betty.

Whole length, canvas 93 × 57 in.

Lady Elizabeth Howard, born 1746, daughter of Henry, 4th Earl of Carlisle, by his second wife, Isabella, daughter of William, 4th Lord Byron ; married, first, February 16, 1769, Peter Delmé, who died September 5, 1789 ; secondly, January 7, 1794, Captain Charles Garnier, R.N., who was drowned, December 16, 1796. Her ladyship died in June, 1813.

Sitting in front of a tree ; left arm encircling her children ; the boy in a Vandyke collar and striped waistcoat ; the girl in a white dress, nestling to him ; at their feet a Scotch terrier ; landscape in the distance.

Sat in 1777. Paid for June 10, 1780, Lady Betty Delmé and two children, £300.

EXHIBITED.

Royal Academy, 1895, No. 130, by C. J. Wertheimer.

Sold at Christie's, July 7, 1894, Lot 63 (Delmé, owner), for £11,550, to C. J. Wertheimer, who now owns it.

ENGRAVED.

Val. Green, 1779, $23\frac{5}{8} \times 15\frac{1}{8}$ in.

S. W. Reynolds (S. Cousins, R.A.), $6\frac{1}{4} \times 4$ in.

First State, Barber Collection, Christie's, 1894, brought £99 15s.

✓
DEMAR, Mrs. *See* DAMER.

DE MUYS, La Maréchale.

Intimate friend of Georgiana, 1st Countess Spencer.

Probably the picture paid for in 1771, "Madame Blanchard, paid for by Lady Spencer, £36 15s." Madame Blankart sat in 1771.

EXHIBITED.

British Institution, 1861, No. 200, by Earl Spencer.

Picture in the Althorp catalogue, No. 207.

DENBIGH, Countess of.

In a white dress and brown scarf; seated.

Sold at Christie's, April 18, 1850, Lot 169 (James Stuart, owner), for £8, to Frazer.

DENMARK, Queen of. *See* CAROLINE.

D'EON, Chevalier.

Morning Herald, 1785: "No. 71. Portrait of a lady. There surely is a mistake in the catalogue. The piece is either a gentleman's portrait, or else that of Miss D'Eon in the emblems of the order of the Garter."

The Chevalier was affirmed in a trial in the King's Bench in 1771 to be a female, and afterwards passed as one.

There is a very interesting account of Mademoiselle D'Eon in "Gentleman's Magazine," 1778, vol. xlviii., p. 164.

"There is an unfinished portrait by Sir Joshua, which traditionally bears her name, but it is not easy to decide on what authority, the property of my friend, Mr. Charles Reade."—TOM TAYLOR, vol. ii., p. 497.

DERBY, Elizabeth, Countess of.

Whole length.

Lady Elizabeth Hamilton, only daughter of James, 6th Duke of Hamilton, and Elizabeth Gunning; born January 26, 1753; married, June 12, 1774, Edward, Lord Strange, afterwards 12th Earl of Derby in 1776. She died,

March 14, 1797, at the house of G. T. Hamilton, Gloucester Street, Portman Square. The earl married, secondly, May 1, 1797, Miss Elizabeth Farren.

Her right arm resting on a pedestal, on which is a female statue ; to the right sits a macaw ; she holds with both hands a garland of flowers, which hangs from the pedestal ; headdress, ribbon, and feathers ; landscape background.

Sat in 1777. Paid for December, 1780, Lady Darby, £157 10s. Exhibited in the Royal Academy, 1777, No. 284.

Morning Post, 1777: "No. 284, a whole length of the Countess of Derby, remarkable only for the right hand and arm appearing contracted by the palsy."

Morning Chronicle, April 25, 1777: "His Lady with the parrot, Fortune-teller, Clergyman, Young Lady in winter scene, and the face of the sleeping Cupid spoke most engagingly to the writer of this account."

"In January Sir Joshua was at work on his favourite boy model—the industrious little street-seller, whose touching story Mason has preserved for us. He was working at the same time on the boy shepherd—the Temple Newsham picture, I presume. The brilliant and beautiful young Lady Derby often occupied the place just vacated by these little vagrants, and her sittings alternate with those of Sir Walter Blackett, the sturdy member for Newcastle."—TOM TAYLOR, vol. ii., p. 175.

ENGRAVED.

William Dickinson, 1780, $23\frac{3}{8} \times 14\frac{7}{8}$ in.

W. J. Edwards, $7\frac{3}{8} \times 4\frac{5}{8}$ in.

First State by Dickinson sold at Christie's, Buccleuch Collection, 1887, for £78 15s.

"It is curious that this picture, which I only know from Dickinson's engraving, should not be in possession of the Derby family ; not can I up to this date (November, 1863), find out its whereabouts."—LESLIE AND TAYLOR'S *Life of Reynolds*, vol. ii., p. 182, note 1.

The picture is supposed to have been destroyed by her husband.

DERBY, Elizabeth, Countess of. See HAMILTON and FARREN.

DESENFANS, Mrs. See MORRIS.

DEVONSHIRE, William, 3rd Duke of.

Three-quarter length, 50 × 40 in.

Born 1698 ; Lord Steward of the Household, 1729 ; married, March 27, 1718, Mary, daughter of John Hoskins (she died May 8, 1777) ; he succeeded

to the dukedom, June 4, 1729; was Lord-Lieutenant of Ireland, 1737; died December 5, 1755.

With star and ribbon of the Garter; right hand up to breast; left touching his sword-hilt; ruffles at wrist; curtain behind.

Painted in 1753. Paid for by the Duke of Devonshire before 1760, £15 15s. Before 1760, Duke of Devonshire for his father's picture, £15 15s.

"When Reynolds returned from his studies in Italy, his early friend, Lord Edgcumbe, persuaded many of the first nobility to sit to him for their pictures, and he very judiciously applied to such of them as had the strongest features, and whose likeness therefore it was the easiest to hit. Amongst these personages were the old Dukes of Devonshire and Grafton, and of these the young artist made portraits, not only expressive of their countenances, but of their figures, and this in a manner so novel, simple and natural, yet withal so dignified, as procured him general applause, and set him in a moment above his old master Hudson, and that master's rival, Vanloo."—MASON, p. 50.

ENGRAVED.

J. Faber, Jun., 1755, $12\frac{3}{8} \times 9\frac{3}{4}$ in.

R. Josey, 1877, $5\frac{1}{4} \times 4\frac{1}{8}$ in.

The original picture belongs to the Duke of Devonshire.

DEVONSHIRE, William, 3rd Duke of, K.G.

Died 1755.

Paid before 1761, Lord George Cavendish for his father, 3rd Duke of Devonshire, £31 10s.

Lord George Cavendish was the second son of the 3rd Duke of Devonshire, and died unmarried in 1794.

DEVONSHIRE, William, 3rd Duke of, K.G.

Three-quarter length, canvas 50 × 40 in.

Replica.

Belonged to the Right Hon. John Ponsonby, who married Elizabeth, second daughter of William, 3rd Duke of Devonshire.

Sold as from Lord Ponsonby's collection, July 29, 1876 (General Bagot, owner), for £17 17s., to H. Graves and Co. Put up by them at Christie's, May 27, 1882, Lot 165, and bought in for £32 11s. Sold by them in 1895 to Messrs. Lawrie and Co., from whom it went to America.

Memo. in 1759: "Duke of Devonshire another (3rd) copy."

✓ DEVONSHIRE, William, 3rd Duke of, K.G.

In robes, with the ribbon of the order of the Garter. Very similar to the mezzotint print.

This picture was in the collection of Mr. Horatio Rodd in 1827, and is described as above in his catalogue ; it is priced £12 12s.

It belonged in 1874 to Mrs. Robertson.

✓ DEVONSHIRE, William, 4th Duke of.

Three-quarter length, canvas 50 × 40 in.

William Cavendish ; born 1720 ; called to the House of Peers during the lifetime of his father, who died 1755, when he became duke ; Lord-Lieutenant of Ireland in 1755 ; Chief Commissioner of the Treasury, 1756 ; Lord Chamberlain of the Household, 1757 ; married, 1748, Charlotte, daughter and sole heiress of Richard, Earl of Burlington and Cork. His grace died October 2, 1764.

Seated to right, in Vandyke costume ; crimson slashed coat ; lace collar ; hat in left hand ; right rests on a chair ; powdered hair *en perruque* ; architectural background.

Sat in 1758, 1759, and 1760.

EXHIBITED.

Guelph, by the Hon. W. F. B. Massey-Mainwaring.

Sold at Christie's, June 7, 1845, Lot 27 (Thomas Wright, owner), for £40, to Morley ; and December 16, 1848, the property of a gentleman, Lot 197, for £15 15s., to Gritten ; and June 23, 1865, Lot 234 (Bryant, owner), for £81 18s., to Henry Graves and Co., who sold it to J. B. Lee Mainwaring, who bequeathed it to the Hon. W. F. B. Massey-Mainwaring, M.P.

ENGRAVED.

W. T. Hulland, 1865, 5 × 3 $\frac{7}{8}$ in., lettered in error 5th Duke of Devonshire.

✓ DEVONSHIRE, William, 4th Duke of.

Sold at Greenwood's, April 15, 1796, Lot 19, as the *late* Duke of Devonshire, half length, a copy, for £5, to Lady Walpole.

Lady Walpole, the purchaser of the picture, was Rachel, third daughter of the 3rd Duke of Devonshire, and sister of the 4th Duke. She married

Horatio, 2nd Lord Walpole, May 12, 1748, and died May 8, 1805. Her husband was not created Earl of Orford until April 10, 1806.

DEVONSHIRE, William, 4th Duke of, K.G.

Paid for June 9, 1781, Lord J. Cavendish for the old Duke of Devon, £21.

This cannot refer to a portrait of Lord J. Cavendish, as he did not sit after 1766. It is more likely that this payment is for a replica of his father, who died in 1755.

Lord John Cavendish was the fourth son of the 3rd Duke of Devonshire, and died unmarried, December 19, 1796.

DEVONSHIRE, William, 4th Duke of.

In a blue dress.

Sold at Christie's, June 20, 1874, Lot 61 (Angerstein, owner), to Parsons, for £42.

DEVONSHIRE, William, 5th Duke of, K.G.

Half length, 28½ × 23 in.

Born December 14, 1748 ; was one of the six Lords (eldest sons of peers) who supported His Majesty's train at his coronation, September 22, 1761 ; succeeded to the dukedom, October 2, 1764. He married, first, June 6, 1774, Lady Georgiana Spencer, daughter of Earl Spencer ; married, secondly, October 19, 1809, Lady Elizabeth Foster, daughter of the 4th Earl of Bristol. He died July 29, 1811.

Face turned to right ; brown coat, high collar ; background, a stormy landscape.

Sat in 1776 and 1782. Paid for April, 1777, Duke of Devon, £36 15s. Exhibited at the Royal Academy in 1776, No. 240, as a nobleman, three-quarter length.

Morning Post, 1777 : "No. 240 and 241 are the portraits of the Duke of Devonshire and David Garrick. Whether owing to his Grace or the artist we cannot say, but there is a beggarly kind of madness in the former."

EXHIBITED.

British Institution, 1861, No. 208, }
Grosvenor, 1884, No. 190, } by Earl Spencer.
No. 206 in the Althorp catalogue.

ENGRAVED.

J. R. Smith, 1776, $13\frac{1}{4} \times 10\frac{7}{8}$ in.
S. W. Reynolds, $3\frac{3}{4} \times 3\frac{1}{8}$ in.

DEVONSHIRE, William, 5th Duke of, K.G.

Head size, canvas, in an oval, 25 × 30 in.

Dark blue coat, red waiscoat.

Sat in 1766 and 1767. Paid for, 1767, Duke of Devon, £35.

EXHIBITED.

British Institution, 1866, No. 143, }
National Portrait, 1867, No. 474, } by Lord Crewe.

The picture now belongs to the Earl of Crewe.

DEVONSHIRE, Georgiana, Duchess of, when a child. See
SPENCER.

DEVONSHIRE, Georgiana, Duchess of.

Whole length, canvas 94 × 57 in.

Daughter of John, 1st Earl Spencer, born 1757; married, June 6, 1774,
William, 5th Duke of Devonshire, K.G. She died March, 1806.

"In June, Georgiana, the beautiful daughter of Sir Joshua's old and constant friend, Lady Spencer, married the Duke of Devonshire. She, 'a lovely girl, natural and full of grace; he, the first match in England.' Sir Joshua had painted her as a girl of six standing at her mother's side. Soon after this he painted her as a young bride, and again, a few years later, as a young mother playing with her baby.

"Foremost among the beauties of this brilliant time was Sir Joshua's pet in childhood, now the irresistible young queen of *ton*, Georgiana, Duchess of Devonshire. She effaced all her rivals, Walpole tells us, without being a beauty. 'Her youth, figure, glowing good nature, sense, lively modesty, and modest familiarity, made her a phenomenon.'

"It was through her influence and powers of attraction that Fox gained his election for Westminster."—Extracts from LESLIE AND TAYLOR'S *Life of Reynolds*.

Feathers and pearls in her hair; right hand on the balustrade; left hand holding up her dress; a tree to her left; landscape with statue to her right.

Sat in 1775 and 1776. Exhibited in the Royal Academy, 1776, No. 233.

Paid for December 8, 1783, Dowager Lady Spencer for Lord Spencer and the Duchess of Devonshire, £315.

EXHIBITED.

British Institution, 1861, No. 192,
International Exhibition, 1862, No. 76, } by Earl Spencer.
No. 201 in the Althorp catalogue.

ENGRAVED.

Val. Green, 1780, $23\frac{1}{2} \times 15\frac{1}{8}$ in.

Freeman, 1820, $7\frac{1}{2} \times 5\frac{3}{4}$ in.

S. W. Reynolds (S. Cousins, R.A.), 1878, $23\frac{3}{4} \times 14\frac{3}{4}$ in.

First State by Green, Buccleuch Collection, Christie's, 1887, £115 10s.

A portrait of the Duchess of Devonshire was sold at Christie's, April 30, 1842, Lot 685 (Sir D. Wilkie sale), for £11 os. 6d., to Emery.

DEVONSHIRE, Georgiana, Duchess of, and her Daughter.

Three-quarter length, canvas 56 × 44 in.

Sitting on a sofa playing with her daughter; the child with both hands raised; a vase to the right; a curtain to the left.

Sat in 1784. Exhibited in the Royal Academy, 1786, No. 166. "Little like and not good."—W.

Public Advertiser, May 2, 1786: "The head of the Duchess and the Duke of Orleans strike us as the greatest prodigies of perfection."

Public Advertiser, May 3, 1786: "To the student the head and neck of the Duchess of Devonshire may be a study of everlasting profit."

Morning Herald, May 3, 1786: "The Dutchess of Devonshire. Her Grace is described playing with her infant; the action of the Dutchess's arm is censured by many as not expressing the design, and that instead of her Grace tickling the child and suddenly withdrawing her hand, it rather imports that she is in the act of giving a slap. We must, however, defend the president against this charge. The contour also of her Grace's features takes them in a point of view not familiar to common observers, and therefore the strength of resemblance is not very evident. Of the infant we readily admit that it is from Sir Joshua's hand a beautiful little object. We must also praise the background; the sky would not disgrace the hand of Rubens."

EXHIBITED.

British Institution, 1813, No. 100 (fourth catalogue),
" " 1861, No. 203,
International, 1862, No. 60,
National Portrait, 1867, No. 773,
Grosvenor, 1884, No. 81,
Guildhall, 1892, No. 116,
Grafton, 1894, No. 123, } by the Dukes of
Devonshire.

ENGRAVED.

G. Keating, 1787, $15\frac{3}{4} \times 12$ in.

P. Lightfoot, $9\frac{5}{8} \times 7\frac{1}{2}$ in.

S. W. Reynolds (S. Cousins, R.A.), $5\frac{3}{4} \times 4\frac{1}{2}$ in.

Also in photogravure, 1898, $27\frac{1}{2} \times 21\frac{7}{8}$ in.

Second State by Keating, Buccleuch Collection, Christie's, 1887, £28 5s.

Her daughter, Lady Georgiana Cavendish, had a separate sitting the same month for this picture.

DEVONSHIRE, Georgiana, Duchess of, and her Daughter.

Canvas $29\frac{1}{2} \times 24$ in.

Sketch.

EXHIBITED.

Royal Academy, 1877, No. 293, by the Duke of Devonshire.

A very fine copy of the original picture, $44\frac{1}{4} \times 56\frac{3}{4}$ in., was made by Sir Thomas Lawrence, P.R.A., for the Prince Regent, and now belongs to Her Majesty the Queen at Windsor Castle.

DEVONSHIRE, Georgiana Spencer, Duchess of.

Half length, canvas 30×22 in.

Life-size ; to left ; wearing a large hat ; hair powdered ; unfinished.

Painted in 1780.

EXHIBITED.

Guelph, 1891, No. 93, by the Duke of Devonshire.

A splendid sketch. Said to have been made at one sitting.

DEVONSHIRE, Elizabeth, Duchess of. *See* LADY BETTY FOSTER.

DIGBY, Henry, Lord, afterwards 1st Earl.

Canvas 36 × 28 in.

Son of the Hon. Edward Digby ; succeeded his brother Edward as 7th Baron, 1757 ; created Earl, 1790 ; married, 1763, Elizabeth, daughter of Charles Feilding, brother to Basil, 6th Earl of Denbigh ; died 1765. He married, secondly, 1770, Mary, daughter and heiress of John Knowler ; died 1794. His lordship died 1793.

To waist ; looking to right ; reddish claret-coloured coat ; resting on right arm.

Paid for, August 15, 1763, Lord Digby, £26 5s.

EXHIBITED.

National Portrait Exhibition, 1867, No. 608, by G. Digby Wingfield Digby.

DIGBY, Henry, Lord, afterwards 1st Earl.

Sat in 1758.

The picture belonged to Lady Holland at Holland House ; it is now the property of the Earl of Ilchester.

DIGBY, Lady Lucy.

Three-quarter length.

A member of the Digby family ; but the Christian name not correctly given.

Sold at Greenwood's, April 15, 1796, Lot 5, for £3 3s., to Farrington.

DIGBY, Robert.

Grandson of William, 5th Lord Digby ; born 1732 ; entered the Navy, 1744 ; post captain, 1755 ; served under Sir Edward Hawke in the expedition against Rochefort, 1757, and under Commodore Keppel in the expedition against Goree, 1759 ; appointed Rear-Admiral after the battle of Ushant, 1778 ; second in command at the battle of St. Vincent, 1780 ; afterwards served on the American station, Rear-Admiral of the White, 1795. Died as Senior Admiral of the Fleet, at Dorchester, in 1815.

Looking to left ; left arm on a table ; naval uniform, with light waistcoat ; white cravat with frill.

Sat in 1758 and 1764. Paid for, 1763, Hon. Capt. Digby, £26 5s. 1765, July 24, Mr. Digby. Three payments entered of £26 5s. each.

EXHIBITED.

National Portrait Exhibition, 1868, No. 872, by G. Digby Wingfield Digby.

DIGBY, Rev. William.

Half length.

Dean of Durham, LL.D.

Fourth son of Edward, eldest son of William, 5th Baron, who died before his father, in 1746. The Dean was born 1734, and died 1788.

In canonicals.

Sat in 1761 as Mr. Digby. Paid for 1761, Hon. Mr. Digby, £21.

ENGRAVED.

S. W. Reynolds, 1834 (described as painted 1760), $9\frac{1}{2} \times 7\frac{7}{8}$ in.

DILETTANTI SOCIETY (The).

"In the year 1734, some gentlemen who had travelled in Italy, desirous of encouraging at home a taste for those objects which had contributed so much to their entertainment abroad, formed themselves into a Society, under the name of THE DILETTANTI, and agreed upon such Resolutions as they thought necessary to keep up the spirit of the scheme." The funds necessary to carry out the important but expensive undertakings of the Society, were raised by subscriptions and by fines paid by its Members, "on increase of income, by inheritance, legacy, marriage or preferment." The first place of meeting was the "Bedford Head," Covent Garden, from whence they removed in 1739 to the "Fountain," in the Strand, and again in 1743 to the "Star and Garter," in Pall Mall. Here they remained until 1800, when they migrated to "Parslow's," in St. James's Street, and in 1810 to the "Thatched House Tavern," where the meetings were held until its recent demolition, when the Society removed to its late domicile at Willis's Rooms.

The first expedition despatched by the Society was that to Smyrna and its environs under Dr. Chandler, assisted by Mr. Revett and Mr. Pars, at a cost of £2,500, and guided by instructions drawn up by Mr. Wood, author of the "Ruins of Palmyra." The results of their investigations were published by Dr. Chandler, at the expense of the Society, in his "Travels in Asia

Minor," 1775, and "Travels in Greece," 1776. No further expedition was undertaken until 1814, when Sir William Gell, together with Messrs. Gandy and Bedford, was sent to the Levant under instructions drawn up by Lord Aberdeen, an account of which appeared in 1817 under the title of "The unedited Antiquities of Attica." In the year 1836, the Society contributed £800 towards the purchase of the Bronzes of Siris, which had been offered by the Chevalier Brøndsted to the British Museum for £1,000, a larger sum than was then at the disposal of that establishment. These bronzes, probably the most celebrated specimens of ancient bronze workmanship in any museum, were found in 1820 near the ruins of Grumentum, not far from the banks of the river Siris, in Magna Græcia, on the field of battle in which Pyrrhus, King of Epirus, defeated the Romans, B.C. 280. They were engraved and published by the Society in the same year. Among other works published at the cost of the Dilettanti Society may be mentioned, as deserving of special notice, the "Antiquities of Ionia," published in three folio volumes, between 1769 and 1840, and the "Specimens of Antient Sculpture," in two folio volumes, in 1809 and 1835. The assistance of the Society was not however confined entirely to the advancement of classical art, for they endeavoured to establish an Opera, and the Royal Academy of Arts was founded mainly through their influence and patronage.

DILETTANTI SOCIETY, No. 1.

	Sat.	Paid for.
Constantine, 2nd Lord Mulgrave . . .	May, 1777 . .	
Seated at the right, holding stem of glass, pointing with right thumb.		Elected member, March 6, 1774.
Henry Dundas, afterwards Lord Melville	April, 1777 . .	February 19, 1790, Sir Thomas Dundas for the Dilettanti picture, £36 15s.
Standing to right, holding a gem in right hand.		Elected member, March 6, 1764.
Earl of Seaforth	April, 1777 . .	
Seated to right, left hand holding bottle, and right a gem.		Elected member, December 7, 1766.
Mr. Greville	May, 1777 . .	
In the centre, looking to left, holding glass in right hand.		Elected member, March 6, 1774.
John Charles Crowle	May, 1777 . .	
Towards the left, holding glass in right hand ; broad white cravat.		Elected member, February 5, 1764.
Lord Carmarthen, afterwards 5th Duke of Leeds	Probably 1778,	
	diary missing	March, 1778, Lord Carmarthen, Dilettanti picture, £36 15s.
Seated at the left, right hand on table holding gem, long stick in left hand.		Elected member, March 6, 1774.

	Sat.	Paid for.
Mr. Banks, afterwards Sir Joseph Banks	May, 1777 . .	January, 1778, Mr. Banks for Dilettanti Society, £36 15s.

To the left side, with white cravat and loose cloak over shoulder. Elected member,
February 6, 1774.

EXHIBITED.

British Institution, 1846, No. 83,
National Portrait Exhibition, 1868, No. 940, } by the Dilettanti Society.

ENGRAVED.

W. Say, $19\frac{1}{4} \times 14\frac{7}{8}$ in., for the Dilettanti Society.
C. A. Tomkins, 1863, $6\frac{5}{8} \times 5\frac{1}{8}$ in.

DILETTANTI SOCIETY, No. 2.

	Sat.	Paid for.
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Sir Watkin Williams Wynn June, 1777 . .
To the right, with right hand on book, left pointing to Etruscan vase. Elected member,
April 2, 1775.

Mr. J. Taylor, afterwards Sir J. Taylor . . June, 1777 . . May, 1781, Sir John Taylor for
Dilettanti Society, £36 15s.
Standing to left; light coat; holding glass in right hand and fur in left. Elected
member, January 21, 1776.

Mr. Payne Gallwey November, 1777
Seated to left, drinking from glass. Elected member, May, 1776.

Sir William Hamilton June, 1777 . . 1784, Sir William Hamilton,
Dilettanti picture, £36 15s.
Seated in centre, pointing to book with right hand; wearing the star of the Order of the
Bath. Elected member, February 2, 1777.

Mr. Richard Thompson June, 1777 . .
Standing in centre at the back, holding glass in right hand, sash of office round right
shoulder. Elected member, April, 1776.

W. Spencer Stanhope April, 1777 . . June, 1780, Mr. Stanhope,
Dilettanti picture, £36 15s.
To the left, profile, holding glass in right hand. Elected member, January 21, 1776.

John Lewin Smith of Heath February, 1779,
as Mr. Smyth 1780, Mr. Smith of Heath,
Dilettanti picture, £36 15s.
To the left, seated on table, resting left hand, holding glass in right. Elected member,
May 2, 1779.

EXHIBITED.

British Institution, 1846, No. 98,
National Portrait Exhibition, 1868, No. 941, } by the Dilettanti Society.

ENGRAVED.

C. Turner, A.R.A., $19 \times 14\frac{7}{8}$ in., for the Dilettanti Society.
C. A. Tomkins, 1863, $6\frac{5}{8} \times 5\frac{1}{8}$ in.

"The Dilettanti 'kept a painter.' It was a rule that every member of the Society should present his portrait, done by the painter of the Society, or forfeit what is called 'face money' every year till the neglect was repaired. Knapton was at present (1755) painter to the Society; to be succeeded by Athenian Stuart, and later still by Reynolds and Lawrence."—TOM TAYLOR, vol. i., p. 131.

"His (Sir Joshua's) election to the Dilettanti dates from May, 1766, when he was proposed by Lord Charlemont, and there are regular entries of attendance at the Sunday dinners of that jovial association of connoisseurship with good eating and drinking."—TOM TAYLOR, vol. i., p. 273.

"On the 6th of March the Dilettanti Society resolved to appropriate the interest of £4,000 in the three per cents. to the maintenance in Italy and Greece for three years of two students, recommended by the Royal Academy, if approved by a meeting of the Society. They communicated this design—which had probably been matured in co-operation with Sir Joshua—to the council of the Academy, who gratefully undertook the task of recommending students to the Society."—TOM TAYLOR, vol. ii., p. 64.

Other interesting accounts of the first selection of students are to be found in vol. ii., pp. 91, 111, 112.

"Sir Joshua, we have seen, had been a regular attendant at the Sunday dinners of the Dilettanti Society since his election in 1766. Among other officers of the Society was a painter; and one of its rules (made in 1740) was that every member should present the Society with his portrait in oil: a commutation of a guinea a year, called 'face money,' was afterwards allowed in lieu of a portrait. Knapton was the first painter of the Society. He was succeeded in 1763 by Athenian Stuart. In 1769, on Stuart resigning, Sir Joshua accepted the office. At a meeting on January 12, 1777, Lord Carmarthen, Lord Seaforth, Mr. George Pitt, and Mr. Banks agreed to sit to Sir Joshua for their pictures, either separately or in a group, the size to be at the option of Sir Joshua. This was the origin of the two noble portrait-groups now in the possession of the Dilettanti, for which numerous sittings are noted from April through the rest of this year. Lord Seaforth is the first Dilettanti sitter, followed by Lord Carmarthen, Henry Dundas, Lord Mulgrave, Mr. Crowle, Mr. Banks, Mr. Greville, Sir Watkin Williams Wynn, Sir W. Hamilton, Mr. (afterwards Sir John) Taylor, Mr. Richard Thompson, Mr. Richard Payne Gallwey, Mr. Smyth, and Mr. Stanhope. In some respects these two pictures may rank amongst the painter's masterpieces.

"He never, before or after, attempted to combine so many figures in a composition, and he must be admitted, I think, to have most happily solved the problem how to bring together a number of persons easily, naturally, and agreeably engaged. . . . The Dilettanti had two common objects, good taste and good cheer. Both seem reflected from the faces which beam on us from Sir Joshua's canvases, at once with the glow of good fellowship and good wine. The objects of the Society are simply and sufficiently expressed by the attitudes and occupations in these groups. . . . The pictures have a rich yet silvery splendour of colour, showing that in them Sir Joshua was aiming less at the effect of Rembrandt than of Veronese. No wonder the pictures were some time on hand, considering the labour of love that has evidently been devoted to them. . . . They were not put up in the Society's rooms until March, 1780, but as early as December, 1778, Mr. Banks, the secretary, had been directed to write to the painter of the Society, 'to show cause why he should not be punished for having neglected so long to furnish the two groups which he undertook to do, and several members to suffer to be done.' At the same meeting it was resolved in committee, 'that it has been the practice of the Society to remove neglectful painters from the exercise of their office; and that this resolution should be transmitted to Sir J. Reynolds as a testimony of the just sense they entertain of his unremitting diligence in the exercise of his duties.'

With reference to the complaint as to delay mentioned above it may be pointed out that Mr. Smith was not elected a member until May, 1779, but that he sat in February before he was elected a member.

"In March, 1805, they were reported on by West and Lawrence, and found peeled in many parts, with many square inches of the colour film blistered and ready to fall off at a

shake. West then undertook to instruct Mr. Milles, an artist in whom he had confidence, in what he thought necessary for securing the pictures from further injury.

"Again in 1810 the secretary was empowered to consult Mr. Conyers on the state of the Society's pictures, particularly the groups by Sir Joshua. Mr. Conyers reports them in a rotten and peeling condition, but writes cautiously and intelligently about the dangers of relining and paste. In March, 1811 (though Mr. Conyers had been desired to repair the groups in January), there is a direction that the groups be placed for repair in such hands as shall be judged proper by West and Lawrence. In May, 1812, the Committee of Painting resolved to confer with Mr. Rising on the state of the pictures, when they were intrusted to Turner and Say for engraving, and finally, in February, 1820, they were cleaned by Mr. Bigg, R.A., at an expense of £63."—TOM TAYLOR, vol. ii., pp. 186-189.

It is a curious fact that the picture of Lady Herbert and son (belonging to the Earl of Carnarvon) blistered and peeled in the same manner as described above. It was also painted in 1777.

These pictures hung at Willis's rooms until 1870, when they were deposited in the National Gallery for some years. They now hang with the rest of the portraits belonging to the Dilettanti Society in the large room beneath the Grafton Galleries.

DIMOND, William Wyatt.

Half length.

Dramatist; son of Mr. Dimond the actor. His first production was a musical entertainment called "The Sea Side Story." After this "The Hero of the North" was brought out at Drury Lane, 1803, and "The Hunter of the Alps" at the Haymarket, 1804. Died at Bath, 1812.

ENGRAVED.

S. Freeman, 1808 (octagonal), $3\frac{1}{4} \times 2\frac{5}{8}$ in.

DINGLEY, Mrs.

Sat in 1762.

DINGLEY, Miss.

Sat in 1762.

DODSLEY, Robert.

Half length.

Born at Mansfield in 1703. The well-known bookseller and poet of the time. He published Johnson's "London," giving him ten guineas for the manu-

script after it had been refused by all the other booksellers. Boswell calls him "the worthy, modest, and ingenious Mr. Robert Dodsley." He wrote a number of poetical pieces; one was called "Public Virtue," which Johnson designated as "fine blank," meaning to express his usual contempt for blank verse. Dodsley raised himself from a low origin to be the companion and friend of the wits and literati of the day. He died at Durham in 1764, aged sixty-one.

Front face, looking to the right.

Sat in 1760. Paid for before 1760, Mr. Dodsley, £21.

At the death of Robert Dodsley, the portrait became the property of his brother James; at his death it passed to their niece, Ann, the daughter of their brother Isaac; on her death it went to her nephew, James Dodsley Tawny, and it remained for a few years in the possession of his widow, but as she was only connected with the Dodsleys by marriage she presented it to Miss Ann Cuff, of Frome, Somerset, whose mother, Kitty, was the daughter of Isaac Dodsley. Miss Cuff left it to Miss Charles, of Clifton, who bequeathed it to Miss Margaret Wigmore, of Bristol, the present owner.

ENGRAVED.

S. F. Ravenet, $3\frac{1}{2} \times 2\frac{3}{4}$ in.

R. Granger.

DONEGAL, Anne, Countess of. *See* LADY ANNE HAMILTON.

DONOUGHMORE, Christiana, Baroness. *See* MRS. HUTCHINSON.

DORMER, Jane, Lady. *See* MRS. MORDAUNT.

DORSET, John Frederick, 3rd Duke of, K.G.

Whole length, canvas 93 x 57 in.

Nephew of Charles, 2nd Duke; represented Kent in Parliament, 1768-69; succeeded to the dukedom, 1769; Lord-Lieutenant, Vice-Admiral, and Custos Rotulorum of the co. of Kent, 1769-97; Ambassador-Extraordinary to Paris, 1783-84; K.G., 1788; Lord Steward of the Household, 1789;



married, January 4, 1790, Arabella Diana, daughter of Sir Charles Cope, Bart. ; died 1799.

In peer's robes ; right hand rests on a table on which is a ducal coronet ; sword and ribbon of the Garter ; books ; architectural background.

Sat in April, 1769. Paid for, October 27, 1769, Duke of Dorset, frame not paid, £78 15s. 1770, Duke of Dorset, £78 15s.

EXHIBITED.

Guelph, 1891, No. 113, by Lord Sackville.

The following is a list of payments made to Sir Joshua Reynolds for pictures other than his own portraits :

			£	s.	d.
1772.	Duke of Dorset	for a Beggar Boy	35	0	0
"	"	"	35	0	0
"	"	" with a Child. By a bill	52	10	0
"	"	for Sig. Sacchini	36	15	0
"	"	for a Portrait of Corelli	21	0	0
1775, August 2	"	for Count Ugolino	420	0	0
1776, June	"	for Garrick. Half payment	36	15	0
" August	"	for Wang y Tong, the Chinese. Half payment	73	10	0
" "	"	for Madame Schinderlin wearing a Cap and Muff. [Engraved as "The Coquette." A German singer, not to be confounded with La Bacelli.]	36	15	0
" "	"	for a Boy with a Drawing in his Hand. 2nd payment	52	10	0
" "	"	for Samuel	52	10	0
1778, February	"	for the Gipsy (Fortune-tellers)	367	10	0
1783, February	"	for the Bacelli	52	10	0
1786, October 26	"	for Lesbia	78	15	0

DORSET, John Frederick, 3rd Duke of, K.G.

Head size, canvas 30 × 25 in.

In an oval ; powdered hair ; plain coat, white neckcloth, with no star.

Sat in June, 1776.

ENGRAVED.

T. Hardy, 1799, 12 × 10 in. On this print is printed, "Picture painted by Sir J. Reynolds, during His Grace's Embassy at the Court of France. Dedicated to the Duchess of Dorset."

The picture belongs to Lord Sackville, at Knole.

DORSET, John Frederick, 3rd Duke of, K.G.

Head size.

In a square ; powdered hair ; star of the Garter on left breast.

Sat in July, 1780.

Paid for, June, 1781, Duke of Dorset, given to Mr. Hanbury, £36 15s.

ENGRAVED.

S. W. Reynolds, 1798, 12 × 10 in.

S. W. Reynolds, $3\frac{3}{4} \times 3\frac{1}{8}$ in.

The star must have been added in the print, as there is no record of his sitting after 1788.

A portrait of the Duke of Dorset was sold by Henry Graves and Co., in 1886, to Charles Neck.

DOUGLAS, Margaret, Duchess of.

Margaret, daughter of James Douglas, of Mains ; married, March 28, 1758, Archibald Douglas, 3rd Marquess of Douglas, created Duke of Douglas, Viscount of Jedburgh Forest, and Lord Douglas of Bonkill, by patent of 1703 ; died July 21, 1761, aged sixty-seven, when the ducal honours became extinct. The Duchess died at Bothwell Castle, October 24, 1774.

Sat in September, 1762, October, 1765, February, 1768, and April, 1769. Paid for, 1762, Dutchess of Douglas, £42, and 1770, Dutchess of Douglas, £42.

A picture called Lady Douglas, 30 × 25 in., full face, in a red cloak with a black lace cap, was purchased recently from the Marquess of Queensberry's collection by C. J. Wertheimer, who now owns it.

Mem. to the Sitting of 1769.—April, 1769, "to be sent to Leith by sea, care of Mr. Foot, directed to Mr. Charles Brown, writer at Edinburgh."

DOUGLAS, John, afterwards Bishop of Salisbury.

Born in 1721 ; son of Archibald Douglas, of Pittenween, Fifeshire. In 1738 he entered Balliol College as an exhibitioner. He was chaplain to the third regiment of Foot Guards, and served with them in Flanders, and carried orders from General Campbell at the battle of Fontenoy. In 1747 he was ordained priest, and became curate of Tilehurst. He accompanied Lord Pulteney on his travels. In November, 1750, he published "The Vindication of Milton" from the charge of plagiarism brought by Lauder. In the same year he was presented to the vicarage of High Ercal, in Shropshire, by Lord Bath. Married in 1752 Miss Dorothy Pershouse, who died within three months. In 1756 he published his first pamphlet against Archibald Bower. In 1764 Lord Bath died and left him his library, but General Pulteney

not wishing it to be removed from Bath House, he accepted £1,000 in lieu of it. General Pulteney, at his death, left it to him again, and he again gave it up to Sir William Pulteney for the same sum. In April, 1765, he married Miss Elizabeth Rooke. He was Vice-President of the Society of Antiquaries and one of the Trustees of the British Museum, and in 1787 was made Bishop of Carlisle, and in 1791 translated to Salisbury. He died May 18, 1807.

The Rev. T. D. Parry in his "Bedfordshire," 1827, says that there is a portrait by Sir Joshua of him at Ampthill, the seat of the Duke of Bedford.

DOUGLAS, Mr.

Sat in 1755 as "Mr. and Mrs. Douglas." From this the sitting cannot be for Bishop Douglas, as he was not married secondly until 1765.

DOUGLAS, Mrs.

Sat in 1755, 1757, and 1760.

Tom Taylor states in vol. i., p. 156, note 4, "that the 1757 sitting is, Wife of Dr. Douglas, afterwards Bishop of Salisbury," but from his biography, printed in the "Gentleman's Magazine," vol. lxxvii., pp. 475-7, it will be seen that the first wife was married and died in 1752, and the second was not married until 1765.

DOUGLAS, Captain.

Three-quarter length.

Sold at Greenwood's, April 14, 1796, Lot 14, for £2 16s., to Keating.

DOW, Colonel Arthur.

Half length, canvas 30 × 25 in.

Full face, looking to the right; red coat open; white cravat, with lace frill.

Sat in 1772. Paid for, December 29, 1771, Coll. Dow, £36 15s.

EXHIBITED.

British Institution, 1817, No. 83, by the Earl of Egremont.

Sold at Christie's, 1810, May 4, Lot 93 (Caleb Whitefoord, owner), portrait of Col. Dow, finely coloured, for £15 15s., to the Earl of Egremont.

ENGRAVED.

S. W. Reynolds (etching), $7\frac{5}{8} \times 6\frac{1}{4}$ in.

The picture belongs to Lord Leconfield. No. 154* in the Petworth Catalogue.

"The Society who dined at the British Coffee-House interested themselves this summer to promote the reception by Garrick of a second tragedy by a worthy, well-intentioned, but

utterly unpoetical Scotchman and Indian officer, Colonel Dow. He had, some years before, by dint of high protection, got Garrick to produce his 'Zinghis,' a stilted Tartar tragedy. His present venture was 'Sethona,' an Ossianic rhapsody in five acts. Garrick did bring it out two years after this, against his better judgment, when it met with the fate it deserved, in spite of strenuous support from the countrymen of the author, who made a national and Ossianic question of the play. Colonel Dow was sitting to Sir Joshua in June and July while the negotiations about his tragedy were in progress, and he had the happiest and most unquestioning faith in his genius."—LESLIE AND TAYLOR'S *Life of Reynolds*, vol. i., p. 457.

DOWNE, Henry Pleydell Dawney, 3rd Viscount.

Half length, canvas 30 × 25 in.

F.R.S.; born April 8, 1727; M.P. for the co. of York, 1749-51; Lord of the Bedchamber to His Royal Highness the Prince of Wales, and Lieutenant-Colonel of the 25th Regiment of Foot, which he commanded at the battle of Minden in 1759; commanding the same regiment at the battle of Camperdown, near Wesel, October 16, 1760, where he received a mortal wound, of which he died December 9, 1760.

In red uniform, with yellow facings and waistcoat, looking over his right shoulder; black neckcloth; a stormy sky, with clouds.

Sat in 1760. Sitting before he started for his campaign on the Rhine. Paid for April 25, 1761, Lord Down, £21. This entry is carried from the previous book, and was evidently paid by his brother after his death.

Lord Downe met Reynolds at Rome, and was afterwards one of his friends and patrons.

ENGRAVED.

E. Fisher, 10 $\frac{7}{8}$ × 9 in.

Aliamet (oval, reversed), 3 $\frac{1}{2}$ × 2 $\frac{7}{8}$ in.

S. W. Reynolds, 3 $\frac{3}{4}$ × 3 in.

S. W. Reynolds, 2 $\frac{1}{2}$ × 2 in.

The picture belongs to Colonel Viscount Downe, 8, Belgrave Square.

DOWNE, John, 4th Viscount.

Three-quarter length, canvas 50 × 40 in.

John, 4th Viscount; born April 9, 1728; succeeded his brother, Henry Pleydell, 3rd Viscount, December 9, 1760; died December 21, 1780.

Seated on red velvet chair, with ermine robe hanging over it; in brown dress, with white necktie and lace frill; in a wig tied at the back with ribbon; hands crossed on knee; column and landscape to left.

Sat in 1766 and 1767. Paid for March 11, 1764, Lord and Lady Down, £73 10s.; February 27, 1768, Lord and Lady Down, £73 10s.

The picture belongs to Colonel Viscount Downe.

DOWNE, Lora, Viscountess.

Three-quarter length, canvas 50 × 40 in.

Lora, only daughter and heiress of William Burton, of Luffenham, co. Rutland ; married, May 20, 1763, John, 4th Viscount Downe ; died April 24, 1812.

Standing, full face, turned towards the right ; white dress, with blue sash round the waist ; pink cloak trimmed with ermine ; left hand resting on hip, the right extended ; column to left ; landscape to right.

Sat in 1766. For payments, *see* JOHN, 4TH VISCOUNT DOWNE.

The picture belongs to Colonel Viscount Downe.

✓ D'OYLY, Sir John Hadley, Bart., of Calcutta.

Born 1754, and succeeded to the baronetcy in 1764 ; became senior merchant of the Bengal Establishment, collector of Calcutta and of the twenty-four Pergunnahs ; M.P. for Ipswich during the trial of Warren Hastings, whose most intimate friend he was. He married Diana, widow of William Cotes, of Calcutta, daughter of William Rochfort ; she died September 6, 1803. He died in Calcutta, January, 1818.

Sat in 1788. Paid for 1789, Sir John D'Oyly, £58 16s.

Sold at Christie's, Thomond Sale, 1821, May 26, Lot 42, for £4 6s., to Roberts.

D'OYLY, Mrs. *See* MISS S. STANLEY.

DOUGHTY, William.

Painter and engraver ; born at York, 1775 ; on the introduction of the poet Mason, he became the pupil of Sir Joshua, with whom, and in his house, he continued three years. He then went to Ireland, and though possessed of good ability, and recommended by his master, did not succeed. He returned to London greatly dispirited, and in 1779 lived in Little Titchfield Street, Cavendish Square. He married in 1780 Margaret Jay, a servant in Sir Joshua's house, and with her he set sail for Bengal, but the vessel was captured, and he was taken to Lisbon, where he died in 1782. He exhibited a good three-quarter length portrait of Reynolds in the year 1778. He engraved plates after Sir Joshua Reynolds of Dr. Johnson, Admiral Keppel, Rev. W. Mason, and Miss Mary Palmer, and he also did a few etchings.

In a Vandyke collar, looking over left shoulder.

ENGRAVED.

Unknown, 12½ × 10 in. An impression is in the British Museum.

DRAYCOTT, Miss Anna Maria. *See* POMFRET.

DROGHEDA, Charles, 6th Earl of, K.P., afterwards Marquess of Drogheda.

Half length, canvas 30 × 25 in.

Born, June 29, 1730; succeeded as earl, October 28, 1758; created Marquess of Drogheda in Ireland, June 27, 1791, and a peer of the United Kingdom, as Baron Moore of Moore Place, co. Kent, 1801; married, February 15, 1766, Lady Anne Seymour, daughter of Francis, 1st Marquess of Hertford; died, December 22, 1822.

Sat in 1761. Paid for, January 7, 1760, Lord Drogheda, £10 10s.; 1761, Lord Drogheda, £10 10s.

EXHIBITED.

Dublin, 1872, No. 318, by the Marquess of Drogheda.

ENGRAVED.

R. B. Parkes, 1865, $4\frac{7}{8} \times 4$ in.

The picture belongs to the Earl of Drogheda.

"The Marquess of Drogheda was painted in early life by Sir Joshua Reynolds. The marquess shortly after went abroad, and remained there some twenty to thirty years, during which time he ran into excesses, became bilious, and returned to Ireland with a shattered constitution. He found that the portrait and the original had faded together, and corresponded, perhaps, as well as when first painted."—J. T. SMITH, *Life of Nollekens*, vol. ii., p. 294.

Opie used to say that the faded pictures of Reynolds were finer than those of most other painters in a perfect condition.

DROGHEDA, Anne, Countess of.

Lady Anne Seymour-Conway, second daughter of Francis, 1st Earl and Marquess of Hertford; born, August 1, 1744; married March 15, 1766, Charles, 6th Earl of Drogheda; she died November 4, 1787; her husband afterwards became 1st Marquess.

Paid for before 1775. Lady Drogheda, paid by Lord Hertford, £36 15s.

DRUMMOND, Hon. and Most Rev. Robert, D.D., Archbishop of York.

Three-quarter length.

The Hon. Robert Hay, second son of George Henry, 7th Earl of Kinnoul; born 1711; assumed the name and arms of Drummond, according to the deed

of entail of his great-grandfather, William, Viscount Strathallan; Prebendary of Westminster, 1743; Bishop of St. Asaph's, 1748; of Salisbury, 1761; and in the same year became Archbishop of York. He preached the sermon at the coronation of their Majesties in Westminster Abbey, September 22, 1761, and was Lord High Almoner to the King. Married, 1748, Henrietta, daughter of Peter Auriol; died, December 10, 1776.

Sitting in his robes as Chancellor of the Order of the Garter; his left hand holding the royal purse, right arm resting on the table.

Sat in March, 1764, and April, 1765, as Archbishop of York. Paid for before 1766, Archbishop of York, two half lengths; frames, £8 8s. No price for the pictures. Again, Archbishop of York, £26 5s. Again, Archbishop of York, copy, £26 5s. Again, Archbishop of York, £26 5s. June 18, 1765, Archbishop of York, £26 5s. These payments evidently refer to two half-lengths, the first entry being only a memorandum about the frames.

ENGRAVED.

James Watson, 1761, $13\frac{1}{2} \times 11$ in. —

The Archbishop was the patron of West, in whose genius he believed; he introduced him to George III. —

The Hon. Mrs. Maclagan writes, October 31, 1899: "Archbishop Drummond's picture is almost the only one in the collection at Bishophthorpe that is unnamed. If it is by Reynolds, it is a very poor specimen."

DRUMMOND, The Hon. Andrew.

Half length.

Andrew Drummond, banker at Charing Cross, second brother of William, 4th Viscount Strathallan; married Miss Strachan; was the founder of Drummond's Bank; died February 2, 1769, aged eighty-two.

Seated, pen in hand.

Sat in July, 1760, June, 1761, February, 1762, and June, 1767, as Mr. Drummond. Paid for, 1761, Mr. Drummond, Sen., £21. March 20, 1762, Mr. Drummond, Sen., £21.

ENGRAVED.

Unknown, 7×6 in.

The picture belongs to the Duke of Northumberland, at Albury Park, Guildford.

Algernon George, 6th Duke of Northumberland, married, May 26, 1845, Louisa, eldest daughter of Henry Drummond, of Albury Park.

DRUMMOND, Mr.

Probably Robert, eldest son of Robert Drummond, Archbishop of York; born, March 18, 1751; became 9th Earl of Kinnoul in 1787; died April 12 1804.

Paid for, August 1, 1776, Mr. Drummond, £36 15s.

DRURY, Mrs. *See* MISS CATHERINE ANGELO, *ante*, p. 24.

There is evidently some mistake in the information given to Henry Graves and Co. in 1868 by Mrs. Harnage. Miss Angelo is described as being twenty-nine in 1770, whereas the portrait is undoubtedly of the 1786 period; the style of dressing the hair proving this. She was the eldest daughter of Henry Tremamondo Angelo, who came to England from Italy about the year 1775; was born in 1757; married, August 31, 1790, the Rev. Mark Drury, B.D., rector of Edworth, Beds., second master of Harrow School, and died at Harrow, December 5, 1825. Her eldest son, William James Jos^b Drury, was born May 23, 1791.

Mrs. Edward Wayne, of Dorrington Vicarage, Shrewsbury, writes, August 12, 1898: "The portrait of Miss Catherine Angelo (my grandmother), afterwards Mrs. Mark Drury, was painted by Sir Joshua Reynolds, who was a personal friend of the Angelo family. I think there must be some mistake about the date of the painting, as I fancy she was born about 1760, and, as she was nineteen when she was painted, this would bring the date to about 1779. The picture was sold many years ago, but I have a faint idea that it was burnt about seven or eight years ago."

"Rev. Mark Drury, second master of Harrow School, to Miss Catherine Angelo, of Carlisle Street."—*Gentleman's Magazine*, vol. lx., p. 858.

DUDLEY AND WARD, John, 1st Lord.

John Ward, of Sedgley Park, Staffordshire; 6th Baron; created Viscount Dudley and Ward, 1763; married, first, December 26, 1723, Anna Maria, daughter of Charles Bouchier, of the city of Dublin; she died December 12, 1725. He married, secondly, January 4, 1745, Mary, daughter and heiress of John Carver. His lordship died May 6, 1774.

Sat in May, 1764, and April, 1766. Paid for, June 17, 1766, Lord Dudley, £84.

DUDLEY AND WARD, Mary, Viscountess.

Mary, daughter and heiress of John Carver; married, January 4, 1745, as his second wife, John, 1st Viscount Dudley and Ward. She died May 31, 1782. In the "Gentleman's Magazine" of 1782 she is described as Viscountess Dowager Dudley, the daughter of Baron Kielmansegge, and a lady of the bedchamber to the late Princess Dowager of Wales, and also as "Mother-in-law of the present Viscount"; it should have been step-mother.

Paid for, June 13, 1763, Lady Dudley, £84.

DUDLEY AND WARD, John, 2nd Lord, Daughter of. *See* MISS WARD, page 1029.

DUDLEY, Julia, Viscountess. *See* BOSVILLE, page 99.

DUFF, Captain.

Sat in January, 1764. Paid for, May 16, 1764, Captain Duff, £26 5s.



DUNCAN, Captain Adam, afterwards Viscount Duncan.

Three-quarter length, canvas 50 × 40 in.

Adam Duncan, 1st Viscount Duncan; born July, 1731; entered into the Royal Navy in 1746; from 1749 to 1765 he served under his friend, Admiral Keppel, and greatly distinguished himself in the expeditions against Belleisle and Havannah. On the re-commencement of the war with France in 1778, he was again brought into active service, and was further distinguished under Admiral Rodney off Cape St. Vincent in January, 1780. In 1789 Captain Duncan was promoted to be Rear-Admiral of the Blue, and in February, 1795, was appointed Commander-in-Chief in the North Seas. On October 11, 1797, he discovered the enemy about seven miles off the village of Camperdown, and a severe engagement ensued, which resulted in the total defeat of the Dutch under Admiral de Winter, with the loss of more than half his fleet. For this brilliant victory he was created Baron Camperdown and Viscount Duncan on October 30, 1797. His courage and professional knowledge had universal recognition, and he lives in the memory of seamen, the brave defenders of the country. He married, June 6, 1777, Henrietta, daughter of the Right Hon. Robert Dundas, and died, August 4, 1804.

Standing, looking to the right, with left arm leaning on a rock; in his right hand he holds a stick; naval uniform, with coat open; white cravat and lace frill.

Sat in 1760. Paid for about 1768, Capt. Duncan, £26 5s.

ENGRAVED.

F. Bromley, 1862, 5¼ × 4 in.

The picture belongs to the Earl of Camperdown.

DUNCANNON, Frederick, Viscount, afterwards 3rd Earl of Bessborough.

Half length, canvas 30 × 24 in.

Frederick Ponsonby, 3rd Earl of Bessborough, Viscount Duncannon, Baron of Bessborough, in Ireland, Lord Ponsonby, Baron Ponsonby of Sysonby, in England, and Vice-Admiral of Munster; born January 24, 1758; married, November 27, 1780, Henrietta Frances Spencer, second daughter of John, 1st Earl Spencer; succeeded to the earldom, March 11, 1793, and died February, 1844.

Powdered hair; three-quarter face, looking to the left; white cravat and waistcoat; a column on his left.

Pocket-book missing. Paid for July 2, 1785, Lord Duncannon, £52 10s.

ENGRAVED.

J. Grozer, 1785, $14\frac{1}{8} \times 10\frac{7}{8}$ in.

S. W. Reynolds, $1\frac{3}{4} \times 1\frac{3}{8}$ in.

The picture belongs to Earl Spencer, No. 297 in the Spencer catalogue.

“People had a great notion of the literary parties at Sir Joshua’s. He once asked Lord Bessborough to dine with Johnson and the rest, but, though a man of rank, and also of good information, he seemed as much alarmed at the idea as if you had tried to force him into one of the cages of Exeter Change.”—LESLIE AND TAYLOR’S *Life of Reynolds*, vol. ii., p. 143.

DUNCANNON, Henrietta Frances, Viscountess, afterwards
Countess of Bessborough.

Half length, canvas 30 × 24 in.

Henrietta Frances Spencer, wife of Frederick, Viscount Duncannon ;
born 1761 ; died November 14, 1821.

Hair turned back and powdered ; no head-dress ; curl over the right
shoulder ; white handkerchief covering her neck ; nosegay of flowers on her
bosom ; a landscape with trees and water.

Pocket-book missing. Paid for July 2, 1785, Lady Duncannon, £52 10s.

ENGRAVED.

J. Grozer, 1785, $14 \times 10\frac{7}{8}$ in.

S. W. Reynolds, $2\frac{3}{8} \times 2$ in.

Second State, with publication date, December 21, 1785 (Sotheby’s), 1890,
£22 10s.

The picture belongs to Earl Spencer, No. 295 in the Spencer catalogue.

DUNCOMBE, Captain.

Sat in 1761, 1765, 1768. Paid for August 8, 1764, Captain Duncombe,
paid by Captain Haldane, 1764, 25 guineas. It is spelt Hadane, but as on
August 8, 1764, Captain Haldane paid for his own portrait, it must mean
him.

Memo. : 1768 Captain Duncombe, “to be finished.”

DUNDAS, Henry, afterwards Lord Melville.

Half length, oval.

Born 1742; youngest son of Robert Dundas, Lord President of the Court of Session; was appointed Lord Advocate of Scotland in 1775; held some high official positions under the Right Hon. William Pitt; elevated to the peerage as Baron Duneira and Viscount Melville in 1802; married, first, Elizabeth, daughter of David Rennie, of Melville Castle; secondly, 1793, Jane, second daughter of John, 2nd Earl of Hopetoun; impeached in the House of Commons, 1805, for alleged malversation in his office as Treasurer of the Navy; tried by his peers and adjudged not guilty; died May 29, 1811. His countrymen erected a monument to his memory in his native city of Edinburgh.

Looking to his right; in wig and Lord Advocate's robes; lace bands.

Sat in 1782 as the Lord Advocate. Paid for October, 1783, Lord Advocate, Mr. Dundas, £52 10s.

ENGRAVED.

J. R. Smith, 1783, $10\frac{1}{4} \times 10\frac{1}{4}$ in.

S. W. Reynolds, $2\frac{3}{8} \times 2$ in.

DUNDAS, Henry, afterwards Lord Melville.

Sat in April and May, 1777, for the Dilettanti picture. Paid for February 19, 1790, Sir Tho. Dundas for the Dilettanti picture, £36 15s.

There was not any connection between the families, so that why Sir Thomas Dundas should have come forward—after a lapse of nearly thirteen years—to pay for the picture, cannot be accounted for.

DUNDAS, Charlotte, Lady.

Half length, canvas 30 × 25 in.

Lady Charlotte Fitzwilliam, second daughter of William, 3rd Earl Fitzwilliam; born July 14, 1746; married May 24, 1764, Thomas Dundas, eldest son of Sir Lawrence Dundas; succeeded his father in 1781; afterwards Baron Dundas of Aske, co. York, to which barony he was created, 1794, and was also a Baronet, Lord-Lieutenant, and Vice-Admiral of Orkney and Shetland; President of the Society of Scottish Antiquaries, and a Counsellor of State to the Prince of Wales in Scotland; F.R.S. and F.S.A. Her ladyship died February 11, 1833. See FITZWILLIAM.

Seated to right, playing a triangle ; left arm resting on a rock ; white dress and loose mantle.

Sat in April, 1764, as Lady C. Fitzwilliam, and in April, 1765, as Lady C. Dundas.

EXHIBITED.

British Institution, 1848, No. 176, }
" " 1865, No. 116, } as Lady Charlotte Fitzwilliam, by the
National Portrait, 1867, No. 493, } Earl of Zetland.

ENGRAVED.

G. H. Every, 1865, $4\frac{1}{4} \times 3\frac{7}{8}$ in.

DUNGANNON, Viscount.

In body colours.

Arthur Hill-Trevor, created Lord Dungannon, April 27, 1765 ; he died January 30, 1771.

Sold at Christie's, November 16, 1872, Lot 98 (Grindley, owner), Viscount Dungannon, for £56 14s., to Johnson.

There is no record of Viscount Dungannon sitting to Reynolds.

DUNMORE, John, Earl of.

Half length.

John Murray, 4th Earl of Dunmore ; married, February 21, 1759, Lady Charlotte Stewart, daughter of Alexander, 6th Earl of Galloway ; died in March, 1809.

In a Highland dress, dated on dirk 1765.

Sat in 1765.

EXHIBITED.

British Institution, 1813, No. 138 (first catalogue), by the Marchioness of Thomond.

Sold at Greenwood's, April 16, 1796, Lot 42, for £42, to Inchiquin. Thomond sale, May 19, 1821, Lot 46, for £119 14s., to W. Woodburn.

ENGRAVED.

James Scott, 1874, $7\frac{1}{2} \times 4\frac{5}{8}$ in.

The picture belongs to the Earl of Dunmore.

DUNNING, John, afterwards Lord Ashburton.

Canvas 29 × 24 in.

Born October 18, 1731; an eminent lawyer; the son of an attorney at Ashburton in Devonshire. By the advice of Sir Thomas Clarke, at that time Master of the Rolls, he determined to follow the legal profession, and entered the Middle Temple in May, 1752. His admission to the bar followed four years later. As counsel for Wilkes, his argument on the Bill of Exceptions, June, 1765, completely established his reputation as one of the greatest and most eloquent lawyers of the day—a reputation which he ever afterwards maintained. Having attached himself to the party of Lord Shelburne, he entered Parliament under his auspices as member for the borough of Calne in 1768. On December 23, 1767, he was appointed Solicitor-General, but resigned that office in 1770. On April 13, 1782, he was made Chancellor of the Duchy of Lancaster, and raised to the peerage as Baron Ashburton of Ashburton, April 8, 1782. Married, March 31, 1780, Elizabeth Baring, daughter of John Baring, of Larkbear, co. Devon. His lordship died August 18, 1783, leaving two sons (John, born October 29, 1781, who died April, 1783, and Richard Barré, born September 16, 1782, who became 2nd Lord Ashburton). Lady Ashburton died in 1809.

To the waist; in lawyer's gown and bands; face three-quarters to the left.

Sat in February, 1772. Before 1775, Mr. Dunning, £73 10s.

"Admiral Keppel presented banknotes for £1,000 to Lee, Dunning, and Erskine. Lee and Dunning returned the money."—TOM TAYLOR, vol. ii., p. 234.

ENGRAVED.

F. Bartolozzi, 1790, $16\frac{3}{4} \times 13\frac{1}{4}$ in. (without inkstand).

S. W. Reynolds, $5\frac{1}{8} \times 4$ in. (without inkstand).

William Bond, 1809, $7\frac{5}{8} \times 6\frac{1}{2}$ in. (with inkstand).

The picture belongs to Lord Ashburton.

DUNNING, John, afterwards Lord Ashburton.

Bust, canvas 29 × 24 in.

In lawyer's black gown and bands; full face, looking to the right.

EXHIBITED.

National Portrait Exhibition, 1868, No. 894, by the National Portrait Gallery.

Presented to the National Portrait Gallery in June, 1860, by Thomas Baring, M.P.

DUNNING, John, afterwards Lord Ashburton.

Head size, canvas 30 × 25 in.

Sat in July, 1773. Before 1775, Mr. Dunning, given to Sir Elijah Impey, £35.

Sold at Christie's, March 4, 1845 (Miss Impey, owner), for £18 18s., to Graves.

DUNNING, John, afterwards Lord Ashburton.

Canvas 26½ × 21½ in.

Young ; with white lappels ; when Recorder of Bristol.

Sat in January and May, 1768, as Solicitor-General.

Bought in at Christie's, July 13, 1863, Lot 128, as John Dunning, Recorder of Bristol, engraved by Bartolozzi, by the owner, Radclyffe, for £42. Bought in again, January 21, 1871, Lot 93, for £4, by Radclyffe. Sold at Christie's, June 24, 1893, Lot 62 (Mildmay, owner), to Henry Graves and Co. It is now the property of Henry Graves and Co., Limited.

ENGRAVED.

F. Bartolozzi, 1787, 8 × 6½ in.

DUNNING, Miss Mary.

Daughter of John Dunning and Agnes Judsham, sister to Lord Ashburton ; born, September, 1733, and died unmarried.

Sat in 1772-73. Paid for, June, 1791, Miss Dunning, £36 15s.

There were probably two portraits of her ; although it is possible that the payment in 1791 might have been for her portrait with that of her brother, Lord Ashburton. *See ante*, p. 33.

DURANT, Rev. Mr.

Mr. Durant sat in 1761. Paid for, August, 1761, Rev. Mr. Durant, £10 10s. ; 1761, Rev. Mr. Durant, £10 10s.

Rev. Josia Durant, rector of Hagley and of Frankley ; died, April 30 1764.

DURANT, Mr., Junr.

Paid for, August, 1761, Mr. Durant, jun., £10 10s. ; August 1 1763, Mr. Durant, jun., £10 10s.

DURY, General.

Sat in 1758.

DUTENS, Miss.

Sat in 1771-72.

DUTTON, Miss Anne.

Three-quarter length, canvas 50 × 40 in.

Eldest surviving daughter of James Lenox Naper Dutton ; married, January 15, 1760, Samuel Blackwell, of Ampney Park, Gloucestershire ; she died a widow at Holkham, March 23, 1827. She was the sister of the 1st Lord Sherborne, and sister-in-law to the Earl of Leicester.

Half length, profile ; leaning on her right hand ; seated in white dress, and blue scarf round waist ; landscape background.

The picture belongs to Lord Tweedmouth.

DYER, John.

Mrs. Newman Smith had a portrait called John Dyer, by Reynolds. See note to Samuel Dyer, F.R.S.

DYER, Samuel, F.R.S.

Half length.

A well-known scholar and mathematician, son of a jeweller in London, and at one time supposed to be Junius. He died, September 15, 1772.

In profile ; fur cloak ; left arm and hand resting on a book ; one finger of the right hand on a paper on the table.

Sat in 1770. Exhibited in the Royal Academy, 1771, No. 160.

EXHIBITED.

British Institution, 1813, No. 89, by Sir R. Colborne, Bart.

„ „ 1833, No. 27, N. W. R. Colborne.

„ „ 1843, No. 58, Lord Colborne.

Sold at Christie's, June 5, 1812, Lot 92 (Ed. Burke, owner), for £33 12s., to Ridley Colborne.

ENGRAVED.

G. Marchi, 1773, 16 × 13¼ in.

S. W. Reynolds, 4⅛ × 3½ in.

This engraving was copied and reduced for the "Lives of the Poets," as the portrait of John Dyer, the author of "The Fleece," etc.

"Samuel Dyer. Painted for Burke. There is a mezzotint from it, which has been copied for the 'Lives of the Poets' by mistake for the portrait of John Dyer, author of 'The Fleece.' Samuel Dyer was a man of mark, even among such men as Burke, Johnson, and Reynolds. Educated for the dissenting ministry, he was an excellent scholar and mathematician."—LESLIE AND TAYLOR'S *Life of Sir Joshua*, vol. i., p. 352, note 2.

DYSART, Charlotte, Countess of.

Whole length.

Charlotte Walpole, illegitimate daughter of the Hon. Sir Edward Walpole, K.B., and sister of H.R.H. Maria, Duchess of Gloucester; married, October 2, 1760, as his first wife, Lionel, 4th Earl of Dysart; died, September 5, 1788.

Exhibited at the Royal Academy, 1775, No. 228.

Paid for, June 5, 1779, Lady Dysart, £100; May 27, 1785, Lady Dysart, £57 10s.

ENGRAVED.

R. B. Parkes, 1865, $7\frac{1}{4} \times 4\frac{3}{8}$ in.

The picture was in the possession of the Earl of Dysart at Ham House in 1865.

DYSON, Jeremiah.

Clerk to the House of Commons. One of the best known, if not most respected officials of his time. The Mungo of later lampoons, and one of the leading "King's Friends." Secretary of the Treasury under Lord North. Akenside's patron. His wife died, December 16, 1769. He died, September 16, 1776, Jeremiah Dyson, Esq., member for Horsham, Cofferer to His Majesty's Household, etc., etc.

Sat in 1759-60. Paid for before 1760, Mr. Dyson, £21.

Sold at Christie's, February 28, 1891, Lot 72, for £15 4s. 6d., to Thomas. Again, July 25, 1891, Lot 103 (Lord Ely, owner), for £44 2s., to Colnaghi.

There is a long account of him in the "Gentleman's Magazine," vol. xlvi., p. 416.



EARDLEY, Sampson, Lord. *See* SIR SAMPSON GIDEON.

EARDLEY, Lady. *See* LADY GIDEON.

EARDLEY, Children of Lord. *See* GIDEON.

EARL, Colonel.

Of King's Nympton, Devon.

Sat in 1757. Paid for 1762, Mr. Earl, £18 7s. 6d.

EARL, Mrs.

Sat in 1768, 1769, and 1773. Paid for, 1769, Mrs. Earl, £18 7s. 6d.
1769, Mr. Earl, £18 7s. 6d.

ECHLIN, Sir Henry, 3rd Bart.

Second son of Robert Echlin, M.P. for Newry and barrister-at-law, and Penelope, daughter of the celebrated Sir Maurier Eustace, who died in the lifetime of his father, Sir Henry Echlin, Knt., of Clonagh, co. Kildare ; 2nd Baron of the Court of Exchequer, Ireland ; created a Baronet of the United Kingdom, October 17, 1721. Sir Henry married Emily La Roche, daughter of the Governor of Martinico ; died 1799.

Sat in 1759.

The picture is in the possession of Sir Roger Palmer, Bart., of Kenure Park, Rush, co. Dublin.

ECHLIN, Lady, Wife of Sir Henry.

Sat in 1759. Paid before 1760, Lady Ecklin, for Mrs. Roach's draperie, £8 8s. June 20, 1760, Lady Ecklin, £84. According to Sir Joshua's prices at this period, these entries would indicate two portraits, Lady Echlin's and her mother's, and a half-length being twenty-four guineas, the £84 would include Sir Henry's picture also.

The picture is in the possession of Sir Roger Palmer, Bart.

ECKERSALL, Mrs.

Half length, canvas.

In profile; head leaning on right arm on pedestal; dress crossed over breast with sash; ermined trimmed mantle, fastened with pearls; drapery, and pearls in hair, and broad black band round right wrist.

Sat in 1775 and 1777. Paid for, 1775, June 9, Mrs. Eckersell, £18 7s. 6d. 1780, May, Mrs. Eckersal, £18 7s. 6d.

ENGRAVED.

S. W. Reynolds, 1823, $4\frac{7}{8} \times 4$ in.

EDEN, Sir John, Bart.

Of an old Durham family. Sir Robert Eden was the first baronet, represented the county of Durham in Parliament for many years, temp. Charles II., William III., and Anne. Sir John was 4th baronet; born, September 16, 1740; succeeded to the baronetcy, June 25, 1755; and married, first, in 1764, Catherine, daughter of John Thompson, of Kirkby Hall, Yorkshire; secondly, Dorothea, daughter of Peter Johnson, Recorder of York; he died 1812.

June 24, 1760, Sir John Eden, £21.

EDGCUMBE, Richard, 1st Lord.

Three-quarter length, canvas 50 x 40 in.

Baptized, April 23, 1680; M.P. for Cornwall in the time of King William, and for other places up to the beginning of the reign of Queen Anne; a Lord

of the Treasury, June 22, 1716 ; Baron Edgcumbe, April 20, 1742 ; Chancellor of the Duchy of Lancaster, December 22, 1743. On the Rebellion of 1745 he was one of the twelve noblemen who were commissioned to raise a regiment of foot each at the public expense. He married Matilda, daughter of Sir Henry Furnese, who died in 1721. He died, November 22, 1758.

In a red waistcoat ; left hand on sword-hilt, right hand on a large dog's head. Landscape background, with castle and deer.

Painted by Sir Joshua when he was an untaught boy at Plympton.

EXHIBITED.

Royal Academy, 1876, No. 7 (as Richard, 1st Lord, with a wolf-hound),
by the Earl of Mount-Edgcumbe.

ENGRAVED.

S. W. Reynolds, 1825, 5 × 4 in.

The picture belongs to the Earl of Mount-Edgcumbe.

This family, long seated at Mount Edgcumbe in Maker, Cornwall, traces its descent from William Edgcumbe (who died 1380), the younger son of Richard Edgcumbe, of Edgcumbe, in Milton Abbot, Devon ; the elder branch of the family still being seated at Edgcumbe. William Edgcumbe married Hilaria de Cothele, a great Cornish heiress. The marriage of his descendant, Sir Pierse Edgcumbe, in the reign of Henry VII., with another Cornish heiress, Johanna Dernford, brought into the family the property since known as Mount Edgcumbe.

All the early spelling of the name is Edgcomb until you come to Peter Edgcumbe, M.P. for Cornwall and Sheriff of Devon, temp. Elizabeth.

EDGCUMBE, Richard, 2nd Lord.

Half length, canvas 30 × 25 in.

Eldest son of Richard, 1st Lord Edgcumbe ; succeeded his father, November 22, 1758 ; was M.P. for Lostwithiel until 1754, when he represented Penrhyn until 1758 ; appointed one of the Lords of the Admiralty in 1755 ; was Comptroller of His Majesty's Household, 1756 ; Lord-Lieutenant of the County of Cornwall, 1759 ; and died unmarried, May 10, 1761.

Full face ; in robes ; left arm on hip, and right arm leaning on a pedestal, holding white rod of office in right hand.

Sat in April, 1760. Paid for, 1760, the late Lord Edgcombe, £42, not paid (then). Paid for before 1760, Duke of Grafton for Lord Edgcomb, £25. It is doubtful whether this refers to a portrait of the Duke of Grafton or one of Lord Edgcumbe.

ENGRAVED.

S. W. Reynolds, 1823, 4 $\frac{7}{8}$ × 4 in.

He was Horace Walpole's "Dick Edgcombe."

"Young Richard Edgcumbe had a good deal of taste for drawing, and some of his paintings are still at Mount Edgcumbe."—COTTON, 1856, p. 52.

The picture belongs to the Earl of Mount-Edgcumbe.

EDGCUMBE, Hon. Richard, GEORGE AUGUSTUS SELWYN, and G. J. WILLIAMS.

Half length, oblong, canvas 33 × 21 in.

George James Williams, born 1719; married Miss Bertie, July 30, 1756; died November 28, 1805, in Cleveland Court, St. James's. He was the son of the celebrated lawyer, Peere Williams, and great-uncle to the Earl of Guildford.

Paid for, no date, Mr. Walpole for Lord Edgcumbe's picture, £21.

EXHIBITED.

British Institution, 1843, No. 40, by the Right Hon. H. Labouchere.

National Portrait Exhibition, 1868, No. 824, by Lord Taunton.

Sold at Strawberry Hill by George Robins, May 18, 1842, Lot 43, as a "conversation," for £157 10s., to J. M. Smith. There was the following description in the catalogue: "Richard, 2nd Earl of Edgcumbe (*sic*), is seen drawing at a table in the library of Strawberry Hill, George James Williams is looking over him, and Geo. Augustus Selwyn stands on the other side with a book in his hand; these gentlemen were the intimate friends of Walpole, and were invariably his guests at Christmas and Easter at Strawberry Hill, and with him formed the well-known Committee of Taste." The picture belonged later to the Right Hon. H. Labouchere, afterwards Lord Taunton, and is now in the possession of Edward J. Stanley, Esq., M.P. (who married Lord Taunton's eldest daughter).

ENGRAVED.

W. Greatbach, 1843, $5\frac{7}{8} \times 3\frac{3}{4}$ in., oblong.

James Scott, 1865, $7 \times 5\frac{1}{2}$ in., oblong.

The portrait of Lord Edgcumbe alone, engraved by an unknown hand in 1789, $5 \times 4\frac{1}{2}$ in., from the picture at Strawberry Hill. There is a copy in the British Museum, on which is written, "There is no other print."

"Among the painter's conspicuous sitters of this year (1761) was the grave, sleepy humourist and wit, George Selwyn, probably for the last touches of his portrait in a group with Gilly Williams and Richard Edgcumbe, begun for Horace Walpole some time before."—TOM TAYLOR, vol. i., p. 198.

"A small picture in excellent preservation now in Lord Taunton's collection. Engraved for the Selwyn correspondence and Mr. Cunningham's edition of Walpole's 'Letters.'"—TOM TAYLOR, vol. i., p. 198, note.

"I have been my *out of town* with Lord Waldegrave, Selwyn, and Williams; it was melancholy the missing poor Edgcumbe, who was constantly of the Christmas and Easter parties. Did you see the charming picture Reynolds painted for me of him, Selwyn, and Gilly Williams? It is by far one of the best things he has executed."—WALPOLE TO MONTAGUE, December 30, 1761.

EDGCUMBE, Richard, 2nd Lord, with GEORGE AUGUSTUS SELWYN, and GEORGE JAMES (GILLY) WILLIAMS.

Replica.

EXHIBITED.

British Institution, 1865, No. 147, by Earl Cadogan.

The picture came into the possession of the Cadogan family from the Downham collection about the beginning of this century.

EDGCUMBE, Miss Henrietta.

Half length, canvas 30 × 25 in.

Painted in 1760.

A daughter of Admiral Edgcumbe; married, in 1771, Monsieur Frader de Lavalette, captain in the Royal Piedmont Regiment in garrison at Calais.

The picture, which came from the La Prade family descending from the Lavalette-Edgcumbe family, was sold to Charles John Wertheimer, the present owner.

EDGCUMBE, Captain George, afterwards 3rd Lord and 1st Earl.

First Earl; second son of Richard, 1st Lord Edgcumbe; succeeded to the title on the death of his brother, May 10, 1761, being then clerk of the council to the Duchy of Lancaster; he had been M.P. for Plympton and Fowey. He was bred to a maritime life, and was made captain, August 19, 1744, and on all occasions displayed the spirit of a brave and judicious officer. In November, 1762, he was constituted Rear-Admiral of the Blue. He was advanced to the dignity of Viscount Edgcumbe, February 17, 1781, and to that of Earl of Mount-Edgcumbe, August 18, 1789. In 1773-82 he was Captain of the Band of Gentlemen Pensioners. Married, August 6, 1761, Emma, only child of Dr. John Gilbert, Archbishop of York (who died a few days afterwards), and by her, who died December 26, 1807, he had one son. He was LL.D., and died February 4, 1795.

His hand in his waistcoat; bird with a long tail and bill, a rare specimen, known in the locality by the name of the "Widow Bird."

Painted before Sir Joshua went to Italy. It used to hang in the Corporation dining-room at Plympton, and is now in the possession of W. Deeble Boger, Esq., of Wolsdon Anthony, near Plymouth.

"Mr. Boger's picture, which was given to him by Lord Mount-Edgcumbe, is also a half length, corresponding in size with the other (Captain Ourry), and represents the captain in a richly embroidered naval uniform. It is vigorously painted, but retains something of the stiff formal manner of Hudson. On the right side of the picture is a view of Plymouth Sound, with a part of Mount Edgcumbe, and a man-of-war, very carefully painted and made out in every part (perhaps the ship may have been painted by Reynolds's early friend and companion, Richard Edgcumbe, who assisted him, as we have already seen, in the execution of his first

portrait, Rev. Mr. Smart). On the left is a long-tailed bird, called the widow bird (Wydah bird), which was at that time a rare and curious species, and appears to have been introduced into the picture for the purpose of breaking the perpendicular lines of the building behind. There is good reason to believe that both these pictures were painted by Reynolds before he went to Italy, and are certainly indications of his future excellence."—COTTON, 1856, p. 254.

ENGRAVED.

S. W. Reynolds, 1824, $5\frac{1}{8} \times 4$ in.

✓ EDGCUMBE, Captain George, afterwards 3rd Lord and 1st Earl.

Replica of the last.

The picture was in 1856 in the possession of H. H. Treby, who was a member of the Plymouth corporation.

EDGCUMBE, Captain George, afterwards 3rd Lord and 1st Earl.

Half length, canvas 30×25 in.

Head towards left; blue coat and scarlet waistcoat, gold lace and buttons.

Sat in 1758 as Commodore Edgcumbe.

The picture, which was sold at Phillips's, December 3, 1872, Lot 56, was bought by the present Lord Mount-Edgcumbe ten or fifteen years ago at Parker's, leading out of the south-west corner of Leicester Square.

ENGRAVED.

S. W. Reynolds, 1821, $4\frac{3}{8} \times 3\frac{3}{8}$ in.

He was Vice-Treasurer of Ireland from 1768 to 1773.

EDGCUMBE, Captain George, afterwards 3rd Lord and 1st Earl.

Half length, canvas 30×25 in.

Full face, looking up towards the left; wearing a powdered wig and blue coat, with scarlet and gold lace and buttons.

Bought in at Christie's, May 9, 1846 (Thomas Phillips, R.A., owner), for £13 2s. 6d. Purchased in London in 1867 by the Irish National Gallery, where it now hangs.

EDGCUMBE, Captain George, afterwards 3rd Lord and 1st Earl.

Half length, canvas 49×39 in.

Looking to the left; left hand in breast, right hand extended; in naval uniform; in the distance ships in a gale.

Sat in December, 1761, as Lord Edgcombe.

EXHIBITED.

Royal Academy, 1876, No. 10, by the Earl of Mount-Edgcumbe.

ENGRAVED.

Edward Fisher, 1761, $13\frac{1}{4} \times 10\frac{3}{4}$ in.

T. Cook (smaller).

S. W. Reynolds, $4\frac{3}{4} \times 4$ in.

EDGCUMBE, Hon. Richard.

Three-quarter length, canvas 30 × 25 in.

Son of George, 1st Earl of Mount-Edgcumbe ; born September 13, 1764 ; succeeded February 4, 1795, as 2nd Earl ; married, February 21, 1789, Lady Sophia Hobart, daughter and co-heiress of John, 2nd Earl of Buckinghamshire ; she died August 17, 1806. He was Lord-Lieutenant of Cornwall, Captain of the Band of Gentlemen Pensioners, High Steward of Plympton, and F.S.A. He died September 26, 1839.

"The beautiful boy is reclining on a bank with his head supported by his hand, a dreamy look in his soft blue eyes. In spite of uniformity of brown in the colour, the effect of the picture is exquisite, and in 1861 it was in admirable condition."—TOM TAYLOR, vol. ii., p. 47.

Sat in 1773 as Master Edgcumbe. Royal Academy, 1773, No. 222, Richard, son of Geo. Lord Edgcombe, in his ninth year.

EXHIBITED.

Royal Academy, 1876, No. 63, by the Earl of Mount-Edgcumbe.

ENGRAVED.

W. Dickinson, 1774, $13\frac{1}{4} \times 10\frac{7}{8}$ in.

S. W. Reynolds (S. Cousins, R.A.), $5\frac{1}{8} \times 4$ in.

Proof, Addington Collection, sold at Sotheby's, 1886, for £10 10s.

"Another very choice work of this time is the portrait of Richard, only son of his friend Lord Edgcumbe, now in his ninth year."—TOM TAYLOR, vol. ii., p. 47.

The Hon. R. Edgcumbe, whom Reynolds had painted as a beautiful boy, took the part of Sir William Fashion, "Way to Keep Him," in the Duke of Richmond's private theatricals, 1787, upon which Walpole's comment was : "Everybody in ecstasies, and the Richmond Theatre will take root."

EDGCUMBE, Emma, Lady, afterwards Countess.

Three-quarter length, canvas 49 × 39 in.

Wife of George, 1st Earl, only daughter and heiress of Dr. John Gilbert, Archbishop of York ; married August 6, 1761 ; died December 26, 1807.

Full face ; seated in high-backed chair ; left arm leaning on the arm ; holding a book in both hands ; quilted dress, with flower in bosom ; black lace mantle ; powdered hair ; lace cap tied under chin ; pearl earrings ; lace frill round neck ; curtain to left, sky to right.

Sat in April, 1762, as Lady Emma Edgcumbe.

EXHIBITED.

Royal Academy, 1876, No. 12, by the Earl of Mount-Edgcumbe.

ENGRAVED.

S. W. Reynolds (S. Cousins, R.A.), 1825, $5\frac{1}{2} \times 4\frac{3}{8}$ in.

EDGING, Mr.

Sat in 1757.

EDWARD AUGUSTUS, H.R.H. Prince. *See* DUKE OF YORK.

EGERTON, Mr.

Pocket-book for 1783 missing. Exhibited at the Royal Academy, 1783, No. 230.

Note to this portrait by Walpole, "Mr. Egerton." Another account calls this "Sir Abraham Hume," but he did not sit until 1786.

EGERTON, Miss.

Three-quarter length.

Sold at Greenwood's, April 16, 1796, Lot 5, for £18 7s. 6d., to Ralph.

EGLINTON, Alexander, 10th Earl of.

Head size, canvas 30 × 25 in.

Alexander Montgomery, 10th Earl of Eglinton, was the second son of the 9th Earl ; he succeeded to the earldom, February 18, 1729 ; was

appointed Governor of Dumbarton Castle in 1759. Upon the accession of George III. in 1760, he was nominated one of the Lords of the Bedchamber. He died, unmarried, October 25, 1769. This earl's death occurred in the following manner in 1769 :—His lordship left Eglinton Castle on the morning of October 24 on horseback, his carriage and four servants attending, stopped at Ardrossan Park, where, observing two men on the seashore, and being informed that one was Mungo Campbell, an excise officer, who carried a gun, and whom his lordship had detected about twelve months previously poaching, but did not prosecute on his promise not to repeat the offence, the earl rode up to Campbell and insisted on his giving up his gun, but he declined. An altercation ensued. Campbell, in the act of retiring, stumbled and fell ; recovering himself, he declared he would sooner part with his life than his gun. The earl was then only a few yards distant, when Campbell fired at him, and he received the entire charge in his left side. The wound was mortal, and he died on the morning of the 25th, and was succeeded by his only surviving brother, Archibald, 11th Earl. The murderer was convicted at Edinburgh of the murder, but avoided a public execution by hanging himself whilst in prison, February 28th, 1770.

Full face, turned to right ; hair curly on each side ; Highland cap with black feathers ; plaid cloak.

Sat in 1765 as Lord Eglinton ; 1768, as Lord Eglintoun. 1764, Lord Eglinton for Mr. Brown, £25. 1764, Lord Eglinton for Mr. Mont, £10 10s. 1769, Lord Eglinton for a picture of Titian, £157 10s.

ENGRAVED.

J. Scott, 1866, 5 × 4 $\frac{1}{8}$ in.

The picture belongs to Her Majesty the Queen at Windsor Castle.

EGLINTON, Alexander, 10th Earl of.

Sat in 1755 as Lord Eglinton ; 1762, as Lord Eglintoun.

EGLINTON, Archibald, 11th Earl of.

Whole length.

A military officer of rank, and one of the representative peers ; married, secondly, Frances, only daughter of Sir William Twysden, Bart., and died, 1796, without male issue.

In a Highland dress, for which Sir Joshua went to the trouble of making a large chalk drawing.

Sat in 1783-84. 1782, Lord Eglinton, £157 10s. 1783, Lord Eglinton, a bill delivered. Paid, £188 19s.

A portrait of the Earl of Eglinton in chalks was sold in the Thomond sale, May 26, 1821, Lot 19, for £2 7s., to Cholmondley; probably the drawing made by Sir Joshua for the above picture, which was in the possession of Lord Delamere.

EGLINTON, Jane, Countess of.

Jane Lindsay, daughter of George, 10th Earl of Crawford; born 1757; married, March 30, 1772, as his first wife, Archibald, 11th Earl of Eglinton; died January 22, 1778.

Seated playing a harp; amber dress with dark blue robe; at her feet a music book; landscape background.

Sat in 1777. Paid for February, 1782, Lady Eglinton, £157 10s.

EGLINTON, Jane, Countess of.

Whole length, canvas 78 × 58 in.

Sat in 1777. Paid for after 1781, a copy of Lady Eglinton, £105.

EXHIBITED.

British Institution, 1865, No. 118, by Lord Lindsay.

Grosvenor, 1884, No. 82, by the Earl of Crawford and Balcarres.

ENGRAVED.

G. H. Every, 1866, $7\frac{1}{2} \times 5\frac{1}{4}$ in.

EGMONT, John, 2nd Earl of, and his second wife, Catherine.

Three-quarter length, canvas 70 × 49 in., oblong.

John, 2nd Earl; born February 24, 1711; succeeded to the earldom, May 1, 1748; he was enrolled among the peers of Great Britain, May 7, 1762, as Lord Lovell and Holland; married, first, February 15, 1737, Catherine, second daughter of James, 5th Earl of Salisbury, who died August 16, 1752; secondly, January 26, 1756, Catherine Compton, third daughter of Hon. Charles Compton; died June 17, 1784. The Earl died December 20, 1772.

Standing ; full face ; in long coat, unbuttoned ; long waistcoat ; white cravat and frill ; holding a stick and three-cornered hat in right hand, and with the left holding the right hand of the Countess, who wears a quilted skirt, with frilled sleeves, lace mantle, black hat ; castle in distance.

Painted about 1763 ; pocket-book missing.

EXHIBITED.

Royal Academy, 1875, No. 90, by the Earl of Egmont.

ENGRAVED.

R. Josey, 1876, $6\frac{3}{8} \times 4\frac{1}{2}$ in. (oblong).

The picture belongs to the Earl of Egmont at Cowdray Park, Midhurst, Sussex.

EGREMONT, George O'Brien Wyndham, 3rd Earl of. *See* WYNDHAM, page 1071.

EGREMONT, Alicia Maria, Countess of.

Daughter of George, 2nd Lord Carpenter ; married, March 12, 1751, Sir Charles Wyndham, who succeeded his uncle, Algernon, 7th Duke of Somerset, who died without male issue on February 7, 1750, as Earl of Egremont, and died June, 1763. The Countess was, at the establishment of the Queen's household, appointed, September, 1761, one of the Ladies of the Bedchamber ; married, secondly, July 4, 1767, Count Bruhl of Saxony, and died June 1, 1794.

Sat in June, 1762.

Mr. Lionel Cust writes : " There is also at Kiplin, Northallerton (the seat of the Hon. Walter Carpenter), a fine seated figure of the Countess of Egremont, *née* Carpenter, said to be by Zoffany, with all the grand look of Reynolds about her. Did Sir Joshua paint this ady, and is there one at Petworth ? "

There is at Petworth a fine full length of her in her peeress's robes, by T. Gainsborough, R.A., but no portrait by Reynolds.

EGREMONT, Alicia Maria, Countess of.

Half length, canvas 24 x 18 in.

Profile turned to the left.

Sat in April, 1766.

EXHIBITED.

Grosvenor, 1884, No. 33, by S. Butler.

*

ELIOT, Richard, with Harriet, his Wife, and their Children, together with MRS. GOLDSWORTHY, and the HON. CAPTAIN JOHN HAMILTON, who married Mrs. Eliot after Mr. Eliot's death in 1748, carrying one of the younger children on his back.

Full length, oblong, canvas 33 × 44 in.

Richard Eliot, M.P. in several parliaments for St. Germans, 1733, Liskeard, 1741, and St. Germans, 1747, and Auditor and Receiver-General to the Prince of Wales in Cornwall; married, March 4, 1726, Harriet, daughter of James Craggs, Secretary of State to George I., and by her, who married, secondly, November 14, 1749, the Hon. John Hamilton, he had three sons and six daughters as follows. He died November 19, 1748.

1. Edward, afterwards 1st Lord Eliot; born July 8, 1727; died 1804.
2. Richard, midshipman, R.N.; died young.
3. John, who became captain R.N.; died unmarried.
4. Ann; married Captain Hugh Bonfoy.
5. Harriot; married Pendock Neale, and died 1776.
6. Augusta } died infants.
7. Hester }
8. Elizabeth; married, August 2, 1759, Sir Charles Cocks, afterwards 1st Lord Somers; she died January 1, 1771.
9. Catherine; died unmarried.

The picture contains portraits of:

Richard Eliot, M.P.; seated to the right.

Harriet, his wife; seated next to him.

Captain Hon. J. Hamilton, who married Mrs. Eliot; carrying Elizabeth on his back.

Mrs. Goldsworthy; standing to his left.

Edward Eliot; standing to right of his mother.

Richard Eliot; supporting his sister Elizabeth.

John Eliot; kneeling in foreground.

Ann Eliot; standing in foreground.

Harriot Eliot; advancing from left with garland.

Elizabeth Eliot; being carried by Hon. J. Hamilton.

Catherine Eliot; seated in foreground.

Architectural background to the left; landscape and sky to right.

Painted in 1746.

EXHIBITED.

Royal Academy, 1876, No. 3, by the Earl of St. Germans.

ENGRAVED.

S. W. Reynolds, 1823, 10 × 8 in.

The picture, which is the first composition of several figures in a group that Reynolds painted, belongs to the Earl of St. Germans, No. 59 in Port Eliot catalogue.

The Eliot family obtained from the Champernownes the priory and lands of St. Germans. The priory was altered into a dwelling-house, and thereafter called Port Eliot. Here lived the patriot statesman, Sir John Eliot, who died in the Tower in 1632. The Port Eliot family, resident about twenty miles from Plympton, were great patrons of Sir Joshua in his early days, like the Mount-Edgcombe family, who lived still nearer Plympton.

A water-colour drawing of this picture belongs to George Harland Peck, at 9, Belgrave Square.

ELIOT, Mrs. Harriet.

Three-quarter length, canvas 30 × 25 in.

Wife of Richard Eliot, M.P., and, secondly, of Hon. J. Hamilton.

In white satin with blue bows. This and the portrait of her husband are in the Hudsonian manner.

Paid for, April 20, 1764, Mrs. Elliott, £26 5s.

The picture is the property of the Earl of St. Germans, No. 153 in Port Eliot catalogue.

ELIOT, Edward, afterwards 1st Lord, when young.

Three-quarter length.

Born July 8, 1727, and was elevated to the peerage, January 30, 1784, by the title of Baron Eliot of St. Germans, co. Cornwall; married, September 25, 1756, Catherine, only daughter and heiress of Edward Elliston, of South Weald, co. Essex, and a cousin of Gibbon, the historian; died February 28, 1804.

Painted about 1746.

The picture belongs to the Earl of St. Germans, No. 63 in Port Eliot catalogue.

ELIOT, Edward, afterwards 1st Lord.

Three-quarter length, canvas 50 × 40 in.

In a red waistcoat ; with a favourite dog.

Sat in March, 1781, as Mr. Eliot. Paid for, 1782, Mr. Elliot, £105. The entry, August, 1782, Mr. Elliot for a copy of Uncle, £6 6s., might possibly be that Reynolds copied a portrait of the younger Craggs, who would be uncle to Lord Eliot.

ENGRAVED.

S. W. Reynolds, 1822, $5\frac{1}{8} \times 4$ in.

The picture belongs to the Earl of St. Germans, No. 103 in Port Eliot catalogue. There is a copy of this picture said to be finished by Sir Joshua himself, No. 145 in the same catalogue.

ELIOT, Richard.

Head size.

Second son of Richard Eliot, and brother of the first Lord ; born 1733 ; died 1746.

The picture belongs to the Earl of St. Germans, No. 84 in Port Eliot catalogue.

ELIOT, Miss Ann. See BONFOY, *ante*, page 93.

ELIOT, Edward James.

Three-quarter length, canvas 50 × 40 in.

Second son of the 1st Lord ; born, August 24, 1758 ; M.P. for St. Germans, 1780, and Liskeard, 1784-96 ; Lord of the Treasury, July 13, 1782-93 ; married Lady Harriott Pitt, daughter of William, 1st Earl of Chatham ; she died September 25, 1786. He died in the lifetime of his father, September 20, 1797.

Sat in January, 1782, as Mr. Eliot. Paid for, August, 1783, Mr. Elliot, jun., £52 10s.

The picture is in the possession of the Earl of St. Germans, No. 144 in Port Eliot catalogue.

ELIOTT, Mrs. Samuel; MRS. CROSBY; ALICIA, COUNTESS
OF ERROLL, and BARONESS LE DESPENCER.

Mrs. Samuel Eliott was the wife of Samuel Eliott of Antigua ; with her three daughters : the eldest, afterwards Mrs. Crosby ; the second, Elizabeth, who married, July 1, 1791, Thomas, Baron Le Despencer, and died, January 3rd, 1848 ; and Alicia, who married, August 3, 1796, as his second wife, William, 16th Earl of Erroll, and died April 24, 1812.

EXHIBITED.

Grafton, 1894, No. 85, by the Earl of Erroll.

ELLIOT, Colonel.

Probably Robert, third son of Sir Gilbert Elliot, who was an officer in the army.

Sat in May, 1755.

ELLIOT, Mr.

Probably Gilbert, eldest son of Sir Gilbert Elliot ; M.P. for Selkirk, 1754-62, and Roxburgh, 1765-74 ; a Lord of the Admiralty, 1756 ; succeeded to the baronetcy in 1766 ; Keeper of the Signet for Scotland, 1767 ; married Agnes Murray Kynynmound ; and died February, 1777.

Sat in December, 1757, Elliot ; April, 1764, Elliott ; and February, 1765, Elliot.

ELLIOT, Mr.

Paid for August, 1782, Mr. Elliott, £105, for a copy of uncle, £6 6s.

The closest investigation has failed to make out to whom these portraits refer. From the spelling of the name they probably belong to the Earl of Minto's family, and if the first Sir Gilbert of that family had other children, which there is no reason to doubt, one of them might have paid for a copy of the preceding portrait, which would be that of their "uncle."

ELLIOT, Anna Maria, Lady.

Head size, panel 30 × 25 in.

Anne Maria, daughter of Sir George Amyand, Bart., and sister of Sir George Cornewall ; married January 3, 1777, Sir Gilbert Elliot, Bart., who was created Lord Minto, October 26, 1797, and Earl of Minto, February 24, 1813 ; she died March 8, 1829.

Sat in 1786. Exhibited in the Royal Academy, 1787, No. 217. January 1788, Lady Elliot, paid by Sir James Harris, £52 10s.

Three-quarter face to left ; with powdered hair extended at the sides ; lace kerchief round neck, and dark mantle.

ENGRAVED.

James Scott, 1876, 5 × 4 in.

The picture belongs to the Earl of Minto.

ELLIOT, Miss.

Sat in 1784.

ELLIS, Mr.

Sat in 1758.

ELWELL, Sir John, Bart.

An Exeter family ; the dignity was created in the reign of Queen Anne. Sir John was 4th baronet, and M.P. for Guildford, Surrey.

Paid for, June 2, 1762, £26 5s., Sir John Elwill. November 22, 1763, Sir John Elwill, £26 5s.

ELWIN, Master.

Sat in 1786.

ELY, Henry, 1st Earl of, and Anne, Countess of.

Whole length, canvas 64 × 40½ in.

Henry, 1st Earl ; born, November 11, 1709 ; married, first, 1745, Frances, daughter of Henry Munroe, and secondly, September 14, 1775, Anne, daughter



21. 1. 11

of the late Captain Hugh Bonfoy, of the Navy. The Earl died, May 6, 1783. The Countess was Lady of the Bedchamber to the Princesses.

Walking arm in arm in a garden ; the Earl in embroidered coat and waistcoat, pointing with left hand ; the Countess, in white dress with quilted flounce round the bottom, and also round train ; shawl trimmed with lace round shoulders ; high head-dress with feathers.

Paid for, July 20, 1781, Lord Ely and Lady Ely, £115.

EXHIBITED.

Dublin, 1872, No. 134, by the Marquis of Ely.

Royal Academy, 1892, No. 109, by L. Lesser.

Sold at Christie's, 1891, July 25, Lot 72 (Lord Ely, owner), for £651, to Lesser, who sold it to Mons. Jules Porges, of Paris, the present owner.

ENGLEFIELD, Sir Harry Charles.

Three-quarter length.

Of Wotton Bassett, Wiltshire ; the dignity was created 1612. Born, 1752 ; died, 1822 ; antiquary ; wrote "Tables of the Apparent Places of the Comet in 1661," "A Walk through Southampton," etc.

Sat in 1787. Exhibited in the Royal Academy, 1787, No. 69, when Walpole said it was the best portrait in the room. Paid for February, 1787, Sir Harry Englefield, £26 5s. June, 1787, Sir Harry Englefield, £26 5s.

Sir Harry took the small part of William Lovemore's valet in "The Way to Keep Him," in the Duke of Richmond's private company in Privy Gardens, 1787. The Duke was "Master of the Ceremonies," and Miss Farren superintended the rehearsals.

ERROLL, James, 14th Earl.

Whole length, canvas 92½ × 57 in.

James, Lord Boyd, eldest son of William Boyd, 4th Earl of Kilmarnock, and Lady Anne Livingstone, granddaughter of John, 12th Earl of Erroll ; served in the Scots Fusiliers at the battle of Culloden, where he was opposed to his father, who was deeply involved in the rising of 1745, for which he was beheaded in the following year, and his estates and honours forfeited. Born April 20, 1726 ; succeeded as 14th Earl on the death of his grand-aunt, Mary,

Countess of Erroll, in 1758; officiated as High Constable of Scotland at the coronation of George III. in 1761, of which Horace Walpole gives a graphic account in a letter to Mr. George Montagu, dated September 24, 1761; married, first, on September 15, 1749, Rebecca, daughter of Alexander Lockhart, and, secondly, August 10, 1762, Isabella, daughter of Sir William Carr, Bart. The Earl died, June 3, 1778.

With his staff of office; in his robes as Lord High Constable, over an embroidered coat; to the left, his coronet; to the right, a balustrade.

Sat in 1762. Before 1763, Copy, Lord Errol, £25, mending, £5. June 4, 1764, Lord Errol, £105, not carried out, packing case, 10s. 1762, Lord Errol for a copy after Ramsay, £31 10s. Carried over from first ledger, copy of bill delivered, November 28, 1783: Lord Errol, £100; for Lady Errol, £25; for a copy, £25; for mending a picture, £5; packing case, 10s. Paid, total, £163 5s.

EXHIBITED.

Grosvenor, 1884, No. 119, by the Earl of Erroll.

ENGRAVED.

Thos. Watson, 1763, $23\frac{7}{8} \times 15$ in. Under the print in the Second State is inscribed:

“Take him for all in all,
We ne’er shall look upon his like again.”

C. A. Tomkins, 1866, $7\frac{1}{2} \times 4\frac{5}{8}$ in.

“Among the male figures of that stately pageant painted by Reynolds, the most conspicuous, perhaps, is the commanding figure of Lord Erroll in his suit of cloth of gold, to whom Lady Sarah Lennox had just refused her fair hand. Horace Walpole compared him to one of the giants in the Guildhall, new gilt.”—TOM TAYLOR, vol. i., p. 197.

His height was 6 feet, 4 inches, and Doctor Johnson’s comparison is to Sarpedon.

The picture belongs to the Earl of Erroll.

ERROLL, Isabella, Countess of.

Three-quarter length, canvas $49 \times 39\frac{1}{2}$ in.

Second wife of the 14th Earl; married August 10, 1762; died, 1808.

Looking to the right; in peeress’s robes; holding a coronet in left hand.

Paid for, 1769, Lady Errol, £26 5s., not carried out. Before 1763, Lady Errol for a copy, £42, “paid, I believe.” For total payment in 1783, see previous portrait.

EXHIBITED.

Grosvenor, 1884, No. 191, by the Earl of Erroll.

The picture belongs to the Earl of Erroll.

ERSKINE, Thomas, afterwards Lord Erskine.

Three-quarter length, canvas 50 × 40 in.

Hon. Thomas Erskine, born January 21, 1750; third son of the 5th Earl of Buchan; after serving in the army and navy, was called to the bar in 1778, and he soon won renown as an advocate by his defence of Lord Keppel and of Lord George Gordon. The position he took up in relation to Horne Tooke, Thelwall, and Tom Paine led to his recognition as a staunch defender of popular liberties and constitutional rights. He sat in parliament as a supporter of Fox, and in 1806 became Lord Chancellor under him, and was raised to the peerage, April 8, 1806. Henceforward he took little part in politics, but vigorously supported Queen Caroline in 1821. He married, May 29, 1770, Francis, daughter of Daniel Moore, M.P. for Great Marlow, co. Bucks; she died December 22, 1805. He married, secondly, Miss Sarah Buck. He died, November 17, 1823.

Standing, right arm leaning on a table, the two hands folded together; to the right, books on shelves, half concealed by a curtain; to the left, ink-stand and papers.

Sat in 1786 as Mr. Erskine. Exhibited in the Royal Academy, 1786, No. 65, as Mr. Erskine. Paid for, 1783, Hon. Mr. Erskine, £105.

Public Advertiser, May 2, 1786: "Erskine's head, and Mr. Lee's, are not less excellent than any of the former (John Hunter, etc.), and they only appear so from their situation; the light is against them."

Morning Herald, May 3, 1786: "No. 65, an animated half length of Mr. Erskine, which possesses all the commendable requisites of portrait painting."

Public Advertiser, May 3, 1786: "Erskine's countenance, and his mind—at once penetrating and pleasant—lose surely much of their effect by the disposition of the hair, and if this is so, even at present, what will be the injury to the portrait when the hair-dress is not only unbecoming, but out of fashion. It must to pieces, and be in such small disorder as if the winds had visited the face not too roughly."

EXHIBITED.

British Institution, 1827, No. 85, by George IV., from Carlton House.

ENGRAVED.

J. Jones, 1786, 18 × 14 in., as Hon. Thomas Erskine.

S. W. Reynolds, 5 × 3 $\frac{7}{8}$ in.

The picture belongs to Her Majesty the Queen at Windsor Castle.

ERWEN, Col. and Mrs. See IRWIN.

ESCOURT, Hon. Mrs. See GRIMSTON.

ESDAILE, Sir James.

Three-quarter length, canvas 50 × 40 in.

Lord Mayor, 1778. He was knighted October 8, 1766.

Sitting in his robes, with the insignia of his office.

Sat in 1789. Paid for, August, 1790, Sir James Esdale, £105. Exhibited in the Royal Academy, 1790, No. 410.

Gentleman's Magazine, vol. lxiii., p. 380, April 6, 1793: "At his house in Bunhill Row, at an advanced age, Sir James Esdaile, knight and alderman of the Ward of Cripplegate, to which he was elected in 1767 on the resignation of Sir John Cartwright. He served the office of sheriff the same year, and that of Lord Mayor in 1778."

Sold at Christie's, 1863, May 16, Lot 124 (Thomas, owner), for £105, to Wallis.

The picture belonged to Rees Goring Thomas, the husband of Sir James Esdaile's granddaughter, and in 1864 it came into the possession of Walter Charles Venning (whose wife was his great-granddaughter), the present owner.

ENGRAVED.

J. Jones, 1793, $17\frac{1}{2} \times 13\frac{3}{4}$ in.

G. S. Shury, 1864, $5\frac{1}{8} \times 4$ in.

ESSEX, Frances, Countess of.

Half length, canvas 40 × 28 in.

Eldest daughter of Sir Charles Hanbury Williams, K.B., and granddaughter maternally of Thomas, Earl of Coningsby; married, August 1, 1754 (first wife), William Anne, 4th Earl of Essex; died, July 19, 1759, in childbirth.

Half length, seated, head resting on left hand; white drapery edged with dark fur; holding a book in right hand.

Sat in 1755. 1760, Lady Essex, £12 12s. For a copy, £12 12s. These amounts were owing in 1772.

EXHIBITED.

National Portrait Exhibition, 1867, No. 415, } by the Earl of Essex.
Grosvenor, 1884, No. 83,

ESSEX, Frances, Countess of.

Half length, canvas 35 × 28½ in.

Full face; white cloak, trimmed with fur; head resting on her left hand; red bodice; only one hand showing.

Bought in on May 12, 1888, Lot 19, at the sale of the Gatton Park pictures, formed early in the present century by the late Right Hon. Lord Monson, for £299, and bought in again on June 29, 1889, Lot 171 (Lord Oxenbridge, owner), for £220 10s.

ENGRAVED.

J. McArdell, 1757, $10\frac{5}{8} \times 8\frac{7}{8}$ in.

R. Purcell, $12 \times 9\frac{3}{4}$ in.

S. W. Reynolds, $3\frac{1}{2} \times 3$ in.

Moor, $12 \times 9\frac{7}{8}$ in.

Also an anonymous etcher, $9\frac{1}{2} \times 8$ in.

A First State by McArdell, Buccleuch Collection, sold at Christie's in 1877 for £15 15s.

The picture now belongs to Lord Monson.

ESSEX, Frances, Countess of.

In a grey cloak, trimmed with fur ; holding a flower in her hand ; landscape background.

Sold at Christie's, July 11, 1859, Lot 91 (Farrer, owner), Portrait of the Countess of Essex, to Ripp, for £50 18s. 6d. Most likely the copy.

ESSEX, Children of William, 4th Earl of. *See* MALDEN.

EUSTON, Augustus, Earl of, afterwards Duke of Grafton. *See* GRAFTON.

Sat as Lord Euston in 1755.

EUSTON, Anne, Countess of, afterwards Duchess of Grafton. *See* GRAFTON.

EYLES, Miss.

Paid for, October 12, 1763, Miss Eyles, £26 5s. *See* FORREST.

FACEY, Alderman.

An early sitter.

"I give unto the Athenæum, at Plymouth, the portrait of Alderman Facey, my great-grandfather, thrice Mayor of the said town, painted by Sir Joshua Reynolds at an early stage, being contemporaries with the two pieces, 'The Old Man's Head,' and 'The Boy's having the sun shining on him.'—Extract from the will of the late Francis Annesby Hughes, Esq., of Tavistock."—COTTON, 1856, p. 59.

FAGNIANI, Miss Maria.

Three-quarter length.

A little girl of some eight years old, at this time the object of George Selwyn's intense affection. He evidently considered himself her father, but the claim was contested by the Duke of Queensberry. When she sat to Sir Joshua the picture was to console Selwyn for the loss of the original. She had been left under his care for a year, and was now reclaimed by her reputed Italian parents. The Selwyn correspondence is full of details showing the ardour of Selwyn's love for this interesting child. It is the one touching incident in his intensely worldly and epicurean life. She was adopted by him and educated in France. He died in 1791, leaving her his entire property, £23,000. On May 18, 1798, she married the Earl of Yarmouth, to whom a wit of the day gave the sobriquet of "Red Herrings," suggested by his title and rubicund countenance. "Old Q.," the Duke of Queensberry, left the Countess in his will £100,000, and made her husband residuary legatee, through which £200,000 more was added to the property of the family. The Earl became 3rd Marquess of Hertford, and known as the "Lord Steyne" of "Vanity Fair." The Marchioness died in 1856.

Much information concerning Maria Fagniani and her mother are to be found in a book recently published, called "Old Q."

Romney painted a portrait of Maria Fagniani, which is in the possession of the Earl of Carlisle. A half-length, three-quarter face to left; large dark eyes, aquiline nose, full lips, and dimpled chin; large hat, trimmed with pink ribbon, bent down at the sides; white dress and white fichu.

Sat in 1777 at the age of eight.

Sold at Greenwood's, April 15, 1796, Lot 6, for £15, to Tatham, for the Duke of Queensberry.

FALCONER, Miss Eliza.

Three-quarter length, canvas 50 × 40 in.

Married the Hon. Henry Fitzroy Stanhope, second son of William, 2nd Earl of Harrington. The peerages do not give the date, but in 1787 the "Gentleman's Magazine" has "The lady of the Hon. Colonel Stanhope, of a son."

Seated ; resting her right elbow on her knee ; the hand to the face ; the moonlight falls on her head and the upper part of her figure ; the rest in shadow ; landscape background.

Sat in June, 1782. Exhibited in the Royal Academy, 1783, No. 41.

"A young lady, Miss Faulkner (one of Lady Craven's amateur corps dramatique), by moonlight—good."—W.

Morning Herald, 1782, No. 41 : "The *chef-d'œuvre* of the above performances is Miss Falconer. She appears thoughtful and melancholy ; the scene is moonlight, and the objects introduced are correspondent to such a state of mind. The artist has preserved her beauty, but the pensive air he has given her is too much in contrast with her usual animation and gaiety."

EXHIBITED.

British Institution, 1840, No. 121, as Contemplation,	} by John Allnutt, Esq.
" " 1843, No. 24, " "	
" " 1859, No. 145, " "	
International Exhibition, 1862, No. 108, as Hon. Mrs. Stanhope,	

Royal Academy, 1882, No. 15, as Miss Elizabeth Falconer (Hon. Mrs. Stanhope), by the Earl of Normanton.

Sold in the Thomond sale, May 18, 1821, Lot 65 (described as the Hon. Mrs. Stanhope, in a pensive attitude ; rich moonlight scene, and water in the background), to Penney, for John Allnutt, for £105. Christie's, June 20, 1863, Lot 495 (Allnutt, owner), for £1,050, to the Earl of Normanton.

ENGRAVED.

J. R. Smith, 1783, $17\frac{3}{4} \times 13\frac{7}{8}$ in., as Hon. Mrs. Stanhope.

S. W. Reynolds, $5\frac{1}{8} \times 4$ in., as Mrs. Stanhope.

"A fashionable beauty who spoke the epilogue at Lady Craven's private play."—TOM TAYLOR, vol. ii., p. 388.

The picture belongs to the Earl of Normanton. *See also* STANHOPE.

Tith Payment

Mr. Fleming		5	5
Coll. FitzRoy	_____	10	18
Miss Fore	_____	7	17 6
Miss Fauce	_____	7	17 6
Miss Fauce	_____	7	17 6
Capt Foot	_____	21	0 0
Mr. Fane	_____ <small>not Lord Weymouth</small>	42	0 0
Mr. Franks	_____	21	0 0

~~Mr. Fauce~~
~~Mr. Fauce~~ ~~Mr. Fauce~~ ~~paid~~

Frane.
9-12-

Coll. FitzRoy 57.15. received 32.11.

Mr. Franklin ~~_____~~ 20 0 0

Feb 18
1768

Mr. Fane Mr. Jones & Mr. Blair in one Tithe 200 0 0

May 9
1771

Mr. Stephen Fox in part 110

2

FANE, Thomas, afterwards 8th Earl of Westmorland.

Whole length.

M.P. for Lyme Regis ; succeeded as 8th Earl of Westmorland, August 26, 1762 ; married Elizabeth, daughter of William Swymmer, a merchant of Bristol ; died November 12, 1771.

Sat in 1761 as Mr. Fane ; in 1764 and 1770 as Lord Westmorland. Paid for (no date), Mr. Fane, now Lord Westmorland, £42 ; and second payment, Mr. Fane, now Lord Westmorland, £42.

EXHIBITED.

British Institution, 1866, No. 44, by the Earl of Westmorland.

ENGRAVED.

R. B. Parkes, 1863, $7\frac{1}{4} \times 4\frac{1}{2}$ in.

The picture belonged in 1863 to the Earl of Westmorland, but was afterwards sold to Messrs. T. Agnew and Sons, and by them to the Very Rev. T. W. Jex-Blake, Dean of Wells.

FANE, The Hon. Henry, with his Guardians, INIGO JONES
and C. BLAIR.

The Hon. Henry Fane was the second son of Thomas Fane, 8th Earl of Westmorland ; M.P. for Lyme Regis, 1768-1796 ; surveyor of the King's private roads ; married, June 12, 1778, Anne, daughter of Edward Buckley Batson, and died June 4, 1802. His sister, Lady Mary Fane, married Charles Blair.

The Hon. H. Fane is seated with a dog ; I. Jones holds a bottle ; and C. Blair is standing.

Sat in 1766. Paid for, February 18, 1766, Mr. Fane, Mr. Jones, and Mr. Blair in one picture, £200.

EXHIBITED.

British Institution, 1866, No. 165, by the Earl of Westmorland.

ENGRAVED.

James Scott, 1863, $9\frac{1}{4} \times 6\frac{1}{2}$ in., oblong.

The picture belonged to the Earl of Westmorland ; purchased of him by Messrs. T. Agnew and Sons, who sold it to J. S. Morgan, of New York, for £10,000, by whom it was presented to the New York Museum.

FANE, Lady Ann.

Lady Ann Fane, eldest daughter of the 8th Earl of Westmorland; died unmarried, June 23, 1764.

Sat in 1762 as Miss Fane. Paid for in 1763, Lady Ann Fane, £21.

FARNBOROUGH, Amelia, Lady. *See* MISS HUME.

FARREN, Miss Eliza, afterwards Countess of Derby.

Daughter of George Farren; was an actress of celebrity; born 1750; made her first appearance at the age of fifteen. Next at the Haymarket, under Colman's management, in the character of Miss Hardcastle, "She Stoops to Conquer," followed by a repetition of the character in which she first appeared, Rosetta, "Love in a Village." She performed both in tragedy and comedy, and her theatrical career throughout was brilliant and successful. She conducted the stage business of the private theatricals at the Duke of Richmond's house, in which Lord Derby was a performer. Her private worth, as well as public merit, attracted his attention, and upon her taking leave of the stage in 1797, in the character of "Lady Teazle," she became his lordship's second wife, May 1, 1797. He was Edward, 12th Earl. The Countess died April 23, 1829.

In a white dress and hat.

Bought in at Christie's, April 5, 1837, Lot 22 (Taylor, owner), as Miss Farren, for £1 13s., to Chittleburgh; April 9, 1842, Lot 31, as Lady Derby, by the owner, Keavin, for £17 17s.; June 19, 1856, Lot 89 (Hardwick, owner), as Lady Derby—Miss Farren, for £10 10s., to Sir C. Douglas.

FARREN, Miss.

As Comedy.

EXHIBITED.

Manchester, 1857, No. 62, by Abraham Darby.

The authenticity of these pictures is very doubtful, as there is no record of Miss Farren sitting; neither does her name appear in the ledgers.

FAULKNER, Captain.

Commander of the "Bellona," off Cape Finisterre, where he took in August, 1761, the French 74-gun "Courageux."

Sat in 1761.

FAURE, Mr.

Sat in 1757.

FAURE, Miss, or FOURE.

Sat in 1759 and 1760. Paid for before 1760, Miss Foure, £15 15s., in two payments; Miss Faure, £15 15s., in two payments; Miss Faure, £15 15s., in two payments.

FAWCETT, General Sir William, K.B.

Three-quarter length, canvas 54 × 46 in.

Born 1728; served under General Elliot in the Seven Years' War, and was aide-de-camp to the Marquess of Granby. Ultimately he became Knight of the Bath and Governor of Chelsea Hospital. In his leisure he translated the "Reveries of Marshal Saxe." Died 1804.

Standing; in uniform; with ribbon and star of the Order of the Bath; left hand in the pocket of his waistcoat; right hand leaning on a stick.

Sat in 1784. Paid for, August, 1785, General Fosset, £105. Exhibited at the Royal Academy in 1785, No. 175.

Morning Herald, 1785: "No. 175. Portrait of an officer, General Fawcett. The likeness and character of the original are expressed."

Public Advertiser, April 29, 1785: "We cannot conclude without again hanging over Sir Joshua's canvas, without a valedictory nod, as we turn at the door over the way to General Fawcit and to Miss Palmer in the ante-room."

EXHIBITED.

Grosvenor, 1884, No. 58, by W. W. Fawcett.

ENGRAVED.

J. Ward, 1801, 18 × 14 in.

S. W. Reynolds, 5 × 4 in.

FAWKE, Mr.

Paid for, October 9, 1762, Mr. Fawke, £31 10s.

FAZAKERLEY, Mr.

Sat in 1786.

FAZAKERLEY, Mrs.

Bust, oval, canvas 28 × 23½ in.

Nearly full face ; light background ; unfinished.

EXHIBITED.

Royal Academy, 1885, No. 40, by the Misses Vernon.

FEATHERSTONE, Sir Matthew, Bart.

Matthew Featherstone, of Featherstonehaugh, Northumberland, was created a baronet, January 3, 1747.

Sat in 1757 and 1758.

He made Sir Joshua's acquaintance in Rome.

FEATHERSTONE, Master.

Sat in 1757.

FENHOULET, Mrs. Peter. *See* MISS DAY.

FERGUSON, Doctor Adam, F.R.S.

Three-quarter length.

Born 1723 ; Scotch philosopher ; native of Perthshire ; was chaplain to the Black Watch, and took an active part in the battle of Fontenoy. In 1759 he was Professor of Natural Philosophy at Edinburgh, and afterwards of Moral Philosophy and Mathematics. His "History of the Progress and Termination of the Roman Republic" appeared in 1782, his "Principles of Moral and Political Science" in 1792. Died 1816.

Sitting with pen in right hand.

Sat in 1782. Paid for March, 1782, Mr. Adam Ferguson, £50.

ENGRAVED.

J. Bengo, 1790, 4¼ × 3½ in., oval.

W. Ridley (reverse).

"Doctor Adam Ferguson, who had lately resumed the work of his Edinburgh professorship of Moral Philosophy, after acting as secretary of the abortive Commission which in 1778

had failed so egregiously in the attempt to bring about an accommodation with the revolted colonies, was sitting to Sir Joshua, with Beckford and Mrs. Baldwin. The Professor had seen all his prophecies of the course and issue of the conflict fulfilled thus far. England had been ignominiously worsted, the country had at last opened its eyes to the folly of prolonging the struggle, and the surrender of Cornwallis brought matters to a crisis."—TOM TAYLOR, vol. ii., pp. 351, 352.

FERRARS, George, Lord, afterwards Earl of Leicester and Marquess Townshend.

Whole length, canvas.

Born April 18, 1755; eldest son of George, 1st Marquess Townshend, and Charlotte, Baroness Ferrars de Chartley. He succeeded to the barony of Ferrars at the age of seventeen, on the death of his mother, and took his seat in the House of Lords in April, 1774; married December 24, 1777, Charlotte, daughter of Eaton Mainwaring Ellerker; he was captain of the Honourable Band of Gentlemen Pensioners from 1782 to 1790; he was a great genealogist, and was elected President of the Society of Antiquaries, April, 1784; he was created Earl of Leicester, May 18, 1784, and succeeded as 2nd Marquess Townshend, September 14, 1807, and died suddenly, July 27, 1811.

Full length, standing; holding sword in right hand; in uniform; looking to the left; holding glove in left hand; his helmet is on a stone pedestal to left; with landscape and large tree, a fort in middle distance to the right.

Sat in 1773. Exhibited at the Royal Academy in 1775, No. 231.

EXHIBITED.

British Institution, 1862, No. 152, by the Marquess Townshend.

ENGRAVED.

C. Bestland, 1796, $4\frac{1}{2} \times 3\frac{1}{2}$ in., as Earl of Leicester (oval, head only).

Frederick Bromley, 1862, $7\frac{5}{8} \times 4\frac{3}{4}$ in., as 2nd Marquess Townshend.

The picture belongs to Marquess Townshend.

FIELD, Mrs. Elizabeth.

Half length, canvas 30 x 25 in.

Sister of the wife of the Rev. Joshua Reynolds, fellow and bursar of Corpus Christi College, Oxford, and rector of Stoke Charity, Hants, uncle of Sir Joshua Reynolds.

Three-quarter face ; lower part of the figure cut off from the frame by painted scroll work ; in pale green satin gown with white muslin front and white cap of the Hogarth period.

Painted in 1748 (in Sir Joshua's Hudson style) for the Rev. Joshua Reynolds, and bequeathed by Mrs. Field to his great-nephew, the Very Rev. Joseph Palmer, Dean of Cashel, who left it to his son, Colonel John Palmer, of Torrington, who gave it to his cousin, Sir Robert Edgcumbe, in whose possession it now is at Sandye Place, Sandy, Beds.

EXHIBITED.

Grosvenor Gallery, 1884, No. 195, as Miss Field, by E. R. Pearce.

Bought in at Christie's by J. Palmer, owner, June 13, 1846, Lot 115, for £12 12s., described as Mrs. Field, an early work.

Mrs. Field was called "Mrs." by courtesy. She was really Miss Elizabeth Field, the maiden sister of Mary, the wife of the Rev. Joshua Reynolds. To Miss Elizabeth Field, his wife, Mary, having died before him, the Rev. Joshua Reynolds left his property, as the following codicil shows :

"Whereas, I, Joshua Reynolds, Rector of Stoke Charity, in y^e County of Southampton, have already made my Last Will and Testament, bearing date the Twentieth day of May in y^e year of our Lord, one thousand seven hundred and thirty three : and thereby have given and bequeathed to my Dear Wife Mary Reynolds, and her sister Elizabeth Field, upon a condition therein mentioned, All my personal Estate whatsoever, Excepting as therein Excepted : Now I do hereby revoke y^e said Devise as far as it in any way concerns my Dear Wife Mary Reynolds, and I do hereby give and devise unto her sister Elizabeth Field solely and alone, all That my Personal Estate, which I had before given and bequeathed unto them both jointly : I say, I now give y^e same wholly unto my wife's sister Elizabeth Field only, But limited with the same Condition, and with the same exceptions as in my said Will are mentioned and contained, and I do declare that the presents shall be a Codicil to my said Will and taken as part thereof, And that my said Will in all other matters, wherein I have not hereby, or by writing under my hand altered y^e same, shall stand to be my last Will and Testament. And I hereby confirm y^e same accordingly. In witness whereof I have to these presents written with my own hand, set my hand and seal, This Seventeenth day of February in y^e year of our Lord, one thousand seven hundred and Thirty Three.

"JOSHUA REYNOLDS."

The above account of this picture has been contributed by Sir Robert Edgcumbe.

"There is also in Captain Palmer's possession at Torrington a very beautiful portrait of Mrs. Field, the sister-in-law of the Rev. J. Reynolds (Sir Joshua's uncle), which must have been painted before he went to Italy. The carnations are of great delicacy and clearness and the features well defined. Although not so strongly pronounced by means of that depth of shadow which he afterwards adopted from the works of Titian and other Italian masters, this portrait is so finely painted that I am inclined to doubt the authenticity of some of the pictures which are ascribed to Reynolds at this period of his career."—COTTON, 1856, p. 60.

FIELDING, Anne Catherine, Lady. See MRS. POWYS and *Child*.

FIFE, Alexander, 3rd Earl of.

"Alexander, 3rd Earl of Fife, born 1731 ; married August 17, 1775, Mary, daughter of George Skeene ; died April 7, 1811 ; visited Patrick Kennedy, brother of Polly, who was under sentence of death for the murder of one Rigby, a watchman, in a drunken riot in Westminster in 1770, and communicates to Selwyn the result of his visit to Newgate thus : 'I found him, on the 20th of April, chained to a board, in a hole not above sixteen feet long, more than fifty with him, a collar and padlock about his neck, and chained to five of the most dreadful creatures I ever looked on.'—LESLIE AND TAYLOR'S *Life of Sir Joshua*, vol. i., p. 395.

Sold at Christie's, January 27, 1877, Lot 116, for £7 17s. 6d., to Rudd.

FIFE, Dorothy, Countess of.

Whole length, canvas 92 × 57 in.

Lady Dorothy Sinclair, daughter and only child of Alexander, 9th Earl of Caithness ; married, 1766, James, 2nd Earl of Fife, who died January 24, 1809.

Standing in front in a landscape ; three-quarters profile to left ; left arm leaning on a tree ; blue grey dress, red fur-lined cloak.

Sat in 1764-65.

EXHIBITED.

Royal Academy, 1886, No. 159, by the Earl of Fife.

The picture belongs to the Duke of Fife.

FINCH, Lady Frances, afterwards Lady Lewisham, Countess of Dartmouth.

Half length, canvas 57 × 45 in.

Wife of the second Earl.

Lady Frances Finch, second daughter of Heneage, 3rd Earl of Aylesford ; born February 9, 1761 ; married, September 24, 1782, George, Lord Lewisham, afterwards 3rd Earl of Dartmouth, and died November 21, 1838.

Full face, seated on a tree ; in a white dress with yellow ribbons, and black lace shawl ; her hands crossed ; left arm leaning on a tree ; landscape background.

Sat in 1781 as Lady F. Finch ; March, 1782, as Lady Finch. Paid for March, 1782, Lord Ailsford for Lady Frances Finch picture, £105.

EXHIBITED.

Grosvenor, 1889, No. 46, by the Earl of Aylesford.

Withdrawn at Christie's, June 8, 1881, Lot 131, by the Earl of Aylesford.

FINCH, Savile, M.P.

Three-quarter length.

Grandson of the Earl of Aylesford ; son of Hon. John Finch, M.P. for Maidstone from 1722 to 1740, fifth son of the 1st Earl of Aylesford ; he married Judith, daughter of John Fullerton ; was M.P. for Maidstone in 1755, and for Malton from 1761-1780, when he retired in favour of Edmund Burke.

A Mr. Finch sat in 1764.

Sold at Greenwood's, April 14, 1796, Lot 1, as "Mr. Finch, three-quarter copy after Sir J.," for 10s. 6d., to Bayley ; Christie's, March 28, 1800, Lot 7 (H., owner), for £1 1s., to Seguiet.

FISH, Miss Charlotte.

Three-quarter length, canvas 49 × 39½ in.

Daughter of a London merchant.

Seated, with hands crossed ; necklace of pearls ; spotted dress, with black mantle ; landscape background.

Sat in 1761. No date, before 1760, Miss Fish, for Mineer Pieck Van Zoller, £42.

EXHIBITED.

Grosvenor, 1884, No. 49, by H. L. Bischoffsheim.

The picture belonged to Samuel Addington, who sold it for 4,000 guineas to H. L. Bischoffsheim.

ENGRAVED.

James Watson, 12½ × 9¾ in.

Note in 1761 : "Miss Fisher's (*sic*) portrait to be sent to M. Breitenhagh in Scotland Yard, the Secretary of the Dutch Embassy, when the print is finished."



FISHER, Kitty.

Three-quarter length, canvas 30 × 25 in.

With arms across; front face; a letter, dated January 12, 1760, lies on a red table; dressed in blue bodice with lace sleeves; round her throat a necklace of three rows of pearls; pearl earrings and pearls in her hair.

The most celebrated *Traviata* of the time (daughter of a German stay-maker), who, November 9, 1766, married Mr. Norris, a young gentleman of good Kentish family, son of the member for Rye. There are seven portraits of her by Sir Joshua. One of these portraits was painted for Sir Charles Bingham. Another was bought by Mr. Crewe. There is a beautiful portrait of her as Cleopatra dissolving the pearl, at Saltram. Kitty is recorded to have got through £12,000 in nine months; she was at this time about twenty, and under the protection of Captain Keppel, which probably accounts for her first sitting to Reynolds. She afterwards lodged opposite to him near Cranbourne Alley. Kitty was a constant sitter to Reynolds from 1759 till 1767, when she appears for the last time as Mrs. Norris. She died before March 10, 1771, aged about twenty-six, "a victim to cosmetics," says a writer in the "Town and Country Magazine." Lord Ligonier was one of her many admirers, through whom also Reynolds might have made her acquaintance. It must be acknowledged, in justice to the departed beauty, that Kitty had many attractions, for, besides a very agreeable, genteel person, she was the essence of small talk and the magazine of temporary anecdote; add to this that she spoke French with great fluency, and was the mistress of a most uncommon share of spirits. It was impossible to be dull in her company, as she would ridicule her own foibles rather than want a subject for raillery. ("Town and Country Magazine," April, 1770.)

"Mr. Pitt being one day at a review in Hyde Park with the King, some of the courtiers, seeing the celebrated Kitty at a distance, whispered His Majesty that it would be a good joke to introduce Mr. Pitt to her. The King fell in with it, and soon after, looking towards Miss Fisher, purposely asked who she was? 'Oh, Sir,' said Lord Ligonier, 'the Duchess of N—, a foreign lady that the Secretary should know.' 'Well! well!' says the King, 'introduce him.' Lord Ligonier instantly brought Mr. Pitt up and opened the introduction by announcing, 'This is Mr. Secretary Pitt—this is Miss Kitty Fisher.' Mr. Pitt instantly saw the joke, and without being the least embarrassed politely went up to her, and told her how sorry he was he had not the honour of knowing her when he was a young man, 'for then, madam,' says he, 'I should have the hope of succeeding in your affections, but old and infirm as you now see me, I have no other way of avoiding the force of such beauty but by flying from it,' and then instantly hobbled off. 'So you soon despatched him, Kitty?' said some of the courtiers, coming up to her. 'Not I, indeed,' says she; 'he went off of his own accord, to my very great regret, for I never had such handsome things said of me by the youngest man I ever was acquainted with.'"—*European Magazine* for 1793.

Sat in 1759, 1761, 1762, 1764, and 1766.

Her sittings run over several months of this year (1759). She often sat

on a Sunday, and twice in May sits at half-past eight. Sits eight days in August, 1761.

Memo. 1766: "Miss Kitty Fisher. Face cerata, *i.e.* rubbed with wax, and afterwards varnished."

"There is a pleasing portrait of Kitty Fisher by Sir Joshua Reynolds, at Petworth, in which she is represented with her arms crossed, apparently ruminating upon a letter which lies before her, and on the open fold of which is written, 'My dear Kitty Fisher, June 9, 1782' (*sic*). Mr. H. Bolton, of Plymouth, who cleaned the picture for Lord Egremont in 1848, gave me this information."—COTTON, 1856, page 85.

ENGRAVED.

R. Houston, $12\frac{3}{8} \times 9\frac{7}{8}$ in. Date on letter, June 2, 1759.

R. Purcell, $12\frac{1}{4} \times 9\frac{3}{4}$ in. Date on letter in First State, June 2, 1759, "My dearest life"; in Second State, January 1, 1763, "My dearest life."

S. W. Reynolds (S. Cousins, R.A.), as Kitty Fisher, afterwards Mrs. Norris, $4 \times 3\frac{3}{8}$ in.

The picture, which was purchased by the Earl of Egremont before 1837, now belongs to Lord Leconfield at Petworth.

FISHER, Kitty.

Half length, canvas 50 × 36 in.

Seated to left; in white dress, with ermine-trimmed cloak; plait over left shoulder; holding a dove on left hand; another is perched on the back of sofa; column and curtain in background.

Paid for April, 1774, Mr. Crewe for Kitty Fisher's portrait, £52 10s.

EXHIBITED.

British Institution, 1841, No. 117,	} by Lord Crewe.
" " 1866, No. 107,	
National Portrait Exhibition, 1867, No. 631,	

The picture belongs to the Earl of Crewe.

FISHER, Kitty.

Three-quarter length, canvas 35 × 27 in.

Seated to left; in white dress and fur-trimmed cloak; holding a dove on left hand; another is perched on the back of sofa; with a locket suspended from her neck in which is a miniature of Garrick; the sofa studded with brass nails.

Sold at Christie's, March 14, 1845, Lot 160 (Slatter, owner), for £199 11s., to Bryant. Thus described: She is seated on a green velvet settee in a contemplative attitude with a pair of doves; on her breast a miniature of Garrick. This charming composition, in Sir Joshua's happiest manner, was painted for the family from whom the present proprietor (not named) obtained it. This picture was afterwards sold to Mr. Lenox, of New York.

ENGRAVED.

W. Humphreys, 1865, $9\frac{1}{8} \times 7\frac{1}{8}$ in.

Charles A. Tomkins, 1868, $5\frac{1}{8} \times 4$ in.

FISHER, Kitty.

Three-quarter length, canvas $35\frac{1}{2} \times 27\frac{1}{2}$ in.

Seated on a settee; in white dress and mouse-coloured robe, bordered with fur; a dove nestles in her lap, whilst another is perched on the back of the settee; architectural background; sky to the right.

This picture belonged to Hugh Andrew Munro, who bequeathed it to H. A. Butler Johnstone, M.P. Put up at Christie's (Munro, owner), June 13, 1859, Lot 230 F, and bought in for £44; sold April 6, 1878 (Munro, owner), Lot 44, for £735, to Agnew; again, June 15, 1895 (James Price, owner), and described as being from the collection of Kirkman D. Hodgson, M.P., Lot 85, for £1,365, to Agnew, who sold it to Sir Charles Tennant, Bart., the present owner.

FISHER, Kitty.

With doves.

Sold at Christie's, April 8, 1845, No. 658 (Geddes, A.R.A., owner), for £78 15s., to Norton. Described as Kitty Fisher, with doves; an exceedingly elegant portrait.

FISHER, Kitty.

Half length, canvas 30×25 in.

As Cleopatra.

Seated; looking to right; dropping a pearl into a vase.

In 'Testimonies to the Genius of Sir Joshua Reynolds' is the following remark on this picture, 'Cleopatra dissolving the pearl; a most beautiful face, being Kitty Fisher's.' Someone wrote under it:

'To her famed character how just thy right!
Thy mind as wanton and thy form as bright.'

COTTON, 1856, p. 85.

EXHIBITED.

British Institution, 1813, No. 140 (painted, 1759), by Lord Boringdon.

International, 1862, No. 68,
National Portrait, 1867, No. 630, } by the Earl of Morley.
Royal Academy, 1876, No. 39, }

Sold at Christie's, June 3, 1876, Lot 43 (Earl of Morley, owner), for £2,467 10s., to Howard for Baron Ferdinand de Rothschild.

ENGRAVED.

E. Fisher, $11\frac{7}{8} \times 10$ in.

R. Houston, $11 \times 8\frac{7}{8}$ in.

J. Watson, $5\frac{1}{4} \times 4\frac{1}{2}$ in.

S. W. Reynolds, 1833, $5\frac{3}{8} \times 4\frac{1}{2}$ in.

A First State by Fisher in the Buccleuch Collection sold at Christie's in 1887 for £31 10s.

FISHER, Kitty.

Half length, canvas $29\frac{1}{2} \times 23\frac{1}{2}$ in.

Sketch.

Nearly full face ; blue dress and bonnet with blue bow on it ; arms crossed ; black ribbon round neck.

"But the loveliest, perhaps, of all the portraits of Kitty is an unfinished head in powder, and a fly cap, in Lord Carysfort's collection."—TOM TAYLOR, vol. i., p. 165, note.

EXHIBITED.

Royal Academy, 1881, No. 58, by the Earl of Carysfort.

Sold at Greenwood's, April 14, 1796, Lot 67, for £4 18s., to Lord Carysfort.

ENGRAVED.

C. A. Tomkins, 1866, $4\frac{5}{8} \times 3\frac{7}{8}$ in.

The picture belongs to the Earl of Carysfort.

FISHER, Kitty.

Half length, canvas $39 \times 30\frac{1}{2}$ in.

Nearly in profile ; seated in a high-backed blue velvet chair, and wearing a white silk dress, open at the throat ; on the forefinger of her right hand a parrot is perched, at which she is gazing ; a small red curtain hangs at the back of the chair ; light grey background.

Sold in the Thomond sale, 1821, May 26, Lot 35 ("Lady with a parrot ; head finished") to Phillips, for £5 15s., and at Christie's, May 9, 1846, Lot 39

(Phillips, R.A., owner), for £220 10s., to Farrer. It subsequently passed into the possession of Lord Lansdowne.

The picture is in the possession of the Marquess of Lansdowne (No. 4 in the Lansdowne catalogue).

FISHER, Kitty.

Half length, canvas $29\frac{1}{2} \times 24\frac{1}{4}$ in.

Full face; head bent to the right; hair ornamented with a twig of blossoms; pearl necklace and earrings; low cut dress, showing white lace border around neck and breast; a cloak is thrown over her shoulders, leaving her wide lace cuffs uncovered; her hands are concealed in a fur muff of a blue-greenish colour.

The picture was formerly the property of T. Humphrey Ward, who sold it to Charles Sedelmeyer, of Paris, who parted with it to M. C. D. Borden, of New York, the present possessor.

FISHER, Kitty.

Paid for before 1760, Sir Charles Bingham, for Miss Fisher, £10 10s., and on March 19, 1774, Sir Charles Bingham, £10 10s. remaining for Miss Fisher.

Memo. in 1759: "The entry for her next sitting is in a different hand (conjectured by Mr. Cotton to be her own), Miss Kitty Fisher with an N.B., 'Miss Fisher's picture is for Sir Charles Bingham.'"—TOM TAYLOR, vol. i., p. 173.

"On Saturday the 21st we find the name of Kitty Fisher, and again, Sunday 27th, at eleven o'clock, Miss Fischer, so spelt by Sir Joshua, but 'Miss Fisher' is also written in a different hand on the same page. She appears to have been a favourite model, as Sir Joshua painted her portrait several times. Her name occurs again in July, and on the fly-leaf at the end of the book, the following memorandum: 'Miss Fisher's portrait is for Sir Charles Bingham.'"—COTTON, 1856, p. 85.

FISHER, Kitty.

With a canary.

A portrait of Kitty Fisher was exhibited in Dublin, 1872, No. 215, by P. C. Cockburne.

A picture of Kitty Fisher with a canary belonged in 1886 to Major Storer, of Parley Park, Reading.

FISHER, Kitty.

Half length, canvas 30×25 in.

In character, holding a pair of doves.

EXHIBITED.

Leeds, 1868, No. 1056, by Sir W. Fitzherbert, Bart.

Mr. Henry Graves made a note, "A fine picture, glazing all gone." *See* NANCY REYNOLDS.

The Rev. Sir Richard Fitzherbert, Bart., writes, October 14, 1898 :

"There appears to be a doubt whether the girl is Kitty Fisher or Nancy Reynolds, as a letter from Mr. Franks, dated May 5, 1884, contains the following extract: 'With regard to Kitty Fisher, I think it is obvious that it has been misnamed, and should be Nancy Reynolds. For a picture of the latter was painted for Sir William Boothby in 1765, and there is an entry in Sir Joshua Reynolds' account book under that date as follows: "Sir William Boothby for Nancy Reynolds, £26 5s.," and there is nothing to show that Kitty Fisher was painted for him. The picture was, I believe, bought from Sir Brooke Boothby by Lord St. Helens, and left by him to his nephew, Sir Henry Fitzherbert, in 1839.'"

FISHER, Kitty.

A portrait of her belonged to the Duke of Rutland, and was burnt at Belvoir Castle in 1816.

In Sir Joshua's ledger, under the date of 1782, is the following entry :

" Duke of Rutland for Lord Lothian,	} Paid."
Mr. Stanhope,	
Genl. Oglethorp,	
Miss Fisher,	

This entry raises the question whether the picture could have been a portrait of Kitty Fisher, who died in 1771, especially as before 1760 Lord Granby (the father of the Duke) paid for a portrait of himself for Mr. P. Fisher, £18 18s. The Miss Fisher may have been a daughter of this gentleman, who was probably a friend of Lord Granby.

FISHER, Kitty.

As "Danae." *See* MRS. ABINGTON, *ante*, p. 6.

EXHIBITED.

Grosvenor, 1884, No. 110, by Sir J. C. Robinson, F.S.A.

The following other portraits, called Kitty Fisher, have been sold at Christie's :

	Lot.			£	s.	d.	
1808, April 29,	10	No name	Kitty Fisher	1	1	0	Bought in.
1840, February 15,	115	Lord de Ros	"	2	15	0	Durlacher.
1842, May 9,	56	Keaven	"	16	5	6	Bought in.
1845, July 19,	134	Emery	"	8	18	6	Bought in.
1874, July 4,	86	Howard and					
		Miss E. Palmer	"	120	15	0	Nosedá.

Cotton records a picture of Kitty Fisher having been sold in 1845 to M. Nieuwenhuys, of Paris, for 90 guineas, but whether by auction or not he does not state.

FITZGERALD, Lord Henry.

Half length.

Fourth son of James, 1st Duke of Leinster ; born July 30, 1761 ; married, August 8, 1791, Charlotte, daughter of the Hon. Robert Boyle Walsingham ; her claim to the baronetcy of De Ros was admitted in May, 1807 ; her son succeeded her as Lord de Ros. Lord Henry died July 8, 1829.

Exhibited in the Royal Academy, 1789, No. 240, as "Portrait of a Nobleman." Walpole says : "This is Sir Joshua's second piece, and yields only to Mr. Sheridan's."

"The Richmond House Company played 'The Wonder' in the winter of 1787, with a new star, Lord Henry Fitzgerald, in 'Don Felix.' Walpole was amazed at him, even in a rehearsal. 'He is a prodigy, a perfection—all passion, nature and ease. You never saw so genuine a lover. Garrick was a monkey to him in "Don Felix." Then he is so much the man of fashion, and he is so genteel. In short, *when people of quality can act*, they must act their own parts so much better than others can mimic them.' This is quite true—with the qualification in italics. The difficulty is to find such people of quality."—TOM TAYLOR, vol. ii., pp. 508, 509.

In reply to inquiries, Lord Frederick Fitzgerald only knows of a picture painted by Hoppner and engraved. This picture was exhibited by Hoppner at the Royal Academy in 1789, No. 159.

Lord de Ros says : "I do not possess a picture of Lord Henry Fitzgerald by Sir Joshua Reynolds. The only one which I possess is painted by Hoppner in the costume of Don Felix in the play of 'The Wonder.'"

FITZHERBERT, William.

A Commissioner of the Board of Trade, through whose influence Burke was appointed private secretary to Lord Rockingham ; his son was created a baronet in 1783.

Sat in 1766. Paid for 1765, Mr. Fitzherbert, £35.

"Whitehall, August 16, 1761, to appoint Earl of Hillsborough, Soame Jenyns, Edw. Elliot, Geo. Rice, John Roberts, Jere. Dyson, and Wm. Fitzherbert, Esqrs., and Viscount Palmerston, Commissioners for Trade and Plantations."—*Gentleman's Magazine*, vol. xxxvi., p. 391.

The picture was burnt at Tissington. A copy of this picture, by Sir William Beechey, R.A., belongs to the Rev. Sir Richard Fitzherbert, Bart., at Tissington.

FITZHERBERT, Mrs.

Half length, canvas 30 × 25 in.

Maria Anne, daughter of Walter Smythe, born July 26, 1756. "The Lass of Richmond Hill" was married in July, 1775, to Edward Weld, of Ludworth Castle, who died without offspring, as did her second husband, Thomas Fitzherbert, to whom she was married in 1776. On December 21, 1785, she was married privately to the Prince of Wales; the marriage was denied, but the event was placed beyond question. Through the influence of Lady Jersey the attachment was broken off; but the connection was afterwards renewed. A second and final separation took place, and through the admirable discretion of Mrs. Fitzherbert she was treated by the royal family with great consideration. She died March 25, 1837, and was buried in the Catholic church at Brighton, where a handsome monument was erected to her memory by the Hon. Mrs. George Lionel Dawson Damer, who had been confided to her guardianship when an infant by her mother, Lady Horatia Seymour.

Half length, oval in square; full face, looking to the right; hair in curls, with tresses over each shoulder; left arm extended towards the right; long open sleeves, tied round with black; curtain background.

Sat in 1786 and 1788.

EXHIBITED.

British Institution, 1863, No. 142, by Captain Dawson Damer.
Guelph, 1891, No. 333, by the Earl of Portarlington.

Bought in by the owner, the Earl of Portarlington, at Christie's, June 11, 1892, Lot 38, for £1,732 10s.; described in the catalogue, bequeathed by Mrs. Fitzherbert to the Hon. Mrs. Dawson Damer in 1837.

ENGRAVED.

R. B. Parkes, 1863, $5\frac{1}{8} \times 4\frac{1}{4}$ in.

The picture belongs to the Earl of Portarlington.

FITZMAURICE, Hon. Thomas.

Half length, canvas 29 × 24 in.

Son of John, 1st Earl of Shelburne; born July, 1742; member of Parliament for Calne, 1752 and 1768; was made D.C.L., July 7, 1773; married, December 21, 1777, Mary O'Brien, Countess of Orkney in her own right. He died November 5, 1793.



Sat in 1772. Paid for November 3, 1772, Mr. Fitzmorrice, £36 15s.; January 17, 1775, Mr. Fitzmaurice for the picture of Mr. and Mrs. Garrick (painted for him, and for which they sat in 1772), £157 10s.; Mr. Fitzmaurice, for Doctor Hawsworth (who also sat in 1772), £10 10s.

Three-quarter face; dressed in a cream satin coat edged with gold embroidery, and a white silk vest.

The picture belongs to the Marquess of Lansdowne, No. 184 in the Lansdowne catalogue.

Mr. Fitzmaurice thought his own portrait, painted in September, a failure, for the want of that animation, which company during the sittings would have given to it.

FITZPATRICK, Lady Ann.

Whole length, canvas 29 × 24 in.

Eldest surviving daughter of John, 2nd Earl of Upper Ossory; born February 10, 1774. The Countess of Ossory seems to have had an elder daughter, as the "Gentleman's Magazine" records the birth of one on June 24, 1770; but she possibly died when an infant, as Collins gives 1774 as the date of the birth of Lady Ann. The Earl of Upper Ossory was married, March 26, 1769, to Anne, only daughter of Lord Ravensworth; she had previously been married to the Duke of Grafton. Lady Ann Fitzpatrick died December 11, 1841.

A little girl sitting on the ground, a bunch of grapes in her lap, on which are placed both hands.

Painted in 1775. Paid for June 10, 1775, Lord Ossory, for Lady Ann Fitzpatrick, £52 10s.; paid 25 more, £26 15s.

EXHIBITED.

British Institution, 1813, No. 19, as Girl with Grapes, by the Earl of Upper Ossory; and 1844, No. 165, as a Child with Grapes, by the Right Hon. R. Vernon Smith.

ENGRAVED.

J. R. Smith, 1780, 13 $\frac{5}{8}$ × 11 in. (with no name).

S. W. Reynolds, 5 $\frac{1}{8}$ × 4 in.

J. Richardson Jackson, 1875, 13 $\frac{1}{2}$ × 11 in., as Lady Gertrude.

A First State in the Palmerston Collection sold at Christie's, in 1890, for £15 4s. 6d.

The picture in 1835 belonged to the Right Hon. R. Vernon Smith, and now belongs to the Hon. Greville Vernon.

There is a copy in crayons of a portrait of Sir Joshua Reynolds with spectacles by Lady Ann Fitzpatrick at Holland House, the property of the Earl of Ilchester.

FITZPATRICK, Lady Gertrude.

Whole length, canvas 55 × 40 in.

As "Collina."

Second surviving daughter of John Fitzpatrick, 2nd Earl of Upper Ossory; born about 1776. She died unmarried at Farming Woods, September 30, 1841.

Arch little Lady Gertrude Fitzpatrick was a favourite sitter to Sir Joshua.

A little girl in a white dress with her skirts gathered up round her waist, a kerchief crossed upon her shoulders; the two hands held together; standing on a hill with a flower growing at her feet to the left.

Sat in April, 1779. Paid for May, 1780, Lord Ossory, for Lady Gertrude, £52 10s.

Sir Joshua Reynolds was at Farming Woods (the hunting box of the Earl of Upper Ossory) in September and October, 1779.

EXHIBITED.

British Institution, 1813, No. 127, by the Earl of Upper Ossory.

" " 1845, No. 87, by R. W. Fitzpatrick.

" " 1865, No. 101, by the Right Hon. J. W. Fitzpatrick.

Royal Academy, 1875, No. 73, by Lord Castletown.

Grosvenor, 1884, No. 153, by the Dowager Lady Castletown of Upper Ossory.

Grafton, 1894, No. 90, by Lord Castletown.

ENGRAVED.

J. Dean, 1780, as Lady Gertrude Fitzpatrick, $16\frac{1}{8} \times 12\frac{3}{8}$ in.

J. Jones, 1792, as Collina, $11\frac{5}{8} \times 9\frac{1}{8}$ in.

C. A. Tomkins, 1875, $13\frac{1}{2} \times 10$ in.

George Zobel, $18 \times 14\frac{1}{4}$ in.

S. W. Reynolds (S. Cousins, R.A.), as Lady Gertrude Fitzpatrick, $6 \times 4\frac{3}{8}$ in.

This picture was in 1833 in the possession of the Ladies Fitzpatrick, and now belongs to Sir Charles Tennant, Bart.

There is an enamel by Henry Bone, R.A., in the Wallace Collection.

FITZPATRICK, Lady Gertrude.

Whole length, canvas 56 × 39 in.

As "Sylvia."

In a landscape, stepping over a brook ; her feet naked.

Sat in May, 1787.

Sir Joshua Reynolds was at Ampthill (the residence of the Earl of Upper Ossory) for three days in 1787.

EXHIBITED.

British Institution, 1813, No. 121, as Lady Ann, by the Earl of Upper Ossory.

Royal Academy, 1871, No. 132, as Lady Ann, by Lady Lyveden.

ENGRAVED.

J. Jones, 1791, as Sylvia, $11\frac{5}{8} \times 9\frac{1}{8}$ in.

S. W. Reynolds (S. Cousins, R.A.), as Lady Ann Fitzpatrick, $6\frac{1}{8} \times 4\frac{3}{8}$ in.

Samuel Cousins, R.A., 1875, as Lady Ann Fitzpatrick, $17\frac{7}{8} \times 12\frac{7}{8}$ in.

This picture was in 1836 in the possession of the Ladies Fitzpatrick, from whom it passed to Lord Lyveden, and after his death to the Hon. Greville Vernon ; it now belongs to James Ross, of Montreal, Canada.

FITZPATRICK, Lady Gertrude.

Whole length, canvas $55\frac{1}{2} \times 39\frac{1}{2}$ in.

As "Sylvia."

A second picture.

This picture belonged to William Stirling Crawford in 1875 ; it was bequeathed by him to Agnes, Duchess of Montrose, and was put up at her sale at Christie's, July 14, 1894, Lot 32, and withdrawn and sold, May 4, 1895, Lot 81, for £1,627 10s., to Grant ; and May 8, 1897, Lot 52, for £1,890, to G. Levy. It now belongs to the Duke of Montrose.

There is an enamel by H. Bone, R.A., in the Wallace Collection.

Much confusion in the names of the portraits of "Girl with Grapes," Collina, and Sylvia, was caused by an error made by S. W. Reynolds, which error was continued on all the plates engraved since. The explanation is as follows :

"Lady Ann was born February 10, 1774, and a payment is recorded on June 10, 1775, by Lord Ossory for Lady *Ann*. This is the very young child with grapes, engraved in June, 1780, without a name ; the only daughter living in 1775 was Lady Ann, therefore it cannot represent Lady Gertrude, as generally supposed. The second picture is the little mountaineer, which was painted in 1779. Lady Gertrude is recorded as sitting in April of that year, and Lord Ossory paid for the picture as Lady Gertrude in 1780 ; the plate was published

November 8, 1780, and the name of Lady Gertrude is engraved beneath it. The Jones plate of Lady Gertrude was engraved in 1792, as Collina, so that there is no doubt that the mountaineer has always been rightly attributed. The third picture, which is always called Lady *Ann* as Sylvia, was painted in 1787, and a sitting is recorded in May, 1787, as Lady *Gertrude*. The plate was first engraved by Jones in 1791, as Sylvia; and on the back of the original picture appeared the Government stamp, showing that it was painted after 1784, when the stamp was originated. The child in Sylvia is not thirteen, as she must have been to be Lady *Ann*—the date of Lady Gertrude's birth is not recorded, but she was about three years younger. That the two pictures of Collina and Sylvia are the same child at the ages of three and ten is proved by Sir Joshua's own notes, and S. W. Reynolds, when he engraved them, must have erroneously considered them as the two sisters, and thereby started the mistake."

The only objection to the above theory is that in 1813 the "Sylvia" was exhibited by her father as Lady *Ann*, but at the same exhibition the Lady *Ann* was described as "Girl with Grapes"; this implies that the Exhibition authorities gave the titles.

FITZPATRICK, Lady Louisa. *See* LANSDOWNE.

FITZROY, Mr.

Sat in 1757, 1758, and 1765.

FITZROY, Colonel Charles, afterwards Lord Southampton.

Three-quarter length, canvas 36 $\frac{1}{4}$ × 28 $\frac{1}{2}$ in.

The officer who took the orders of Prince Ferdinand to Lord George Sackville at Minden. Brother of the Duke of Grafton. He was elevated to the peerage as Baron Southampton in 1780.

Sat in 1760 and 1761. Paid for, 1760, Colonel Fitzroy, £57 5s.; and Colonel Fitzroy, £32 11s.; frame, £3 12s. 6d. There is also a previous entry of £18 18s. carried from the old book.

EXHIBITED.

British Institution, 1827, No. 172, as Lord Southampton, by George IV.

The picture is in the possession of Her Majesty at Windsor Castle.

FITZROY, Colonel Charles, afterwards Lord Southampton.

Kitcat, canvas 36 × 30 in.

Sold at Greenwood's, April 14, 1796, Lot 5, for £1 11s. 6d., to Hamilton. It became the property of Mr. Newcombe, of Hackney, in 1820.

ENGRAVED.

S. W. Reynolds, 1820, as Lord Southampton, 5 $\frac{1}{8}$ × 4 in.

✓
FITZROY, Mrs. Colonel.

Sat in 1761 as Mrs. (Colonel) Fitzroy. Paid for, February, 1777, Mrs. Fitzroy, £31 10s.

"We find the leaders of these Amazonian cohorts, both on the Opposition and the Court side, among Reynolds's sitters for this year. The Duchess of Richmond, Lady Sandes, Lady Rockingham, and Mrs. Fitzroy on the side of the Opposition; Lady Mary Coke and Lady Pembroke on that of the Court."—TOM TAYLOR, vol. i., p. 225.

Other references to her occur on pp. 197 and 388.

Mrs. Fitzroy was a leading beauty in her day, and esteemed a very charming woman.

✓
FITZROY, Lady Mary. *See* SOMERSET.

FITZWILLIAM, William, 4th Earl.

Head size, canvas 30 × 25 in.

Son of the 3rd Earl in the Peerage of Ireland, and in the Peerage of England, 2nd Earl; born 1748; Lord Lieutenant of Ireland, 1795; succeeded August 9, 1756; married, first, July 11, 1770, Lady Charlotte Ponsonby, daughter of William, 2nd Earl of Bessborough, and, secondly, July 21, 1823, Louisa, daughter of Richard, 3rd Viscount Molesworth. On the death of the Marquess of Rockingham he succeeded to the Wentworth estates. Died 1833.

Young; black dress; white Vandyke collar; black cloak.

Sat in 1764. Paid for, Lord Fitzwilliam, 1764, £26 5s.

EXHIBITED.

British Institution, 1865, No. 173,
National Portrait Exhibition, 1867, No. 712, } by the Earl of Zetland.

ENGRAVED.

R. B. Parkes, 1865, $4\frac{7}{8} \times 3\frac{7}{8}$ in.

The picture belongs to the Earl of Zetland.

✓
FITZWILLIAM, William, 4th Earl.

Head size, canvas 30 × 25 in.

Three-quarter face, looking to the right; in a Vandyke dress, with broad lace collar. Painted when young.

The picture belongs to the Hon. George W. Fitzwilliam, at Milton, Peterborough.

FITZWILLIAM, William, 4th Earl.

Half length.

Three-quarter face ; powdered hair ; white waistcoat and white cravat ; landscape background.

Paid for, July, 1785, Earl Fitzwilliam. Paid by Mr. Storer, £52 10s.

ENGRAVED.

J. Grozer, 1786, $14\frac{1}{8} \times 11$ in.

S. W. Reynolds, $3\frac{3}{4} \times 3\frac{1}{8}$ in.

S. W. Reynolds, $2\frac{1}{2} \times 2$ in.

FITZWILLIAM, Charlotte, Countess.

Three-quarter length, canvas 50 x 40 in.

Lady Charlotte Ponsonby, second daughter of William, 2nd Earl of Bessborough ; born, 1747 ; married, July 11, 1770, William, 4th Earl Fitzwilliam, as his first wife ; died 1822.

Sat in 1784. Paid for, 1789, Lord Fitzwilliam, for his Lady and for his son, Lord Milton, £210.

Seated near a column, in a pink cloak trimmed with fur, holding a large muff.

The picture belongs to Earl Fitzwilliam.

See MILTON.

FITZWILLIAM, Charles, 5th Earl. *See* MILTON.

FITZWILLIAM, Lady Charlotte.

Half length.

Daughter of William, the third Earl. Born, July 14, 1746 ; married, May 24, 1764, Thomas Dundas, afterwards 1st Lord Dundas ; died, February 11, 1833.

Feathers and pearls in hair ; a ribbon hangs over her left shoulder ; pearl earrings ; right hand holds up her dress to her bosom ; a pearl ornament on dress at shoulder ; curtain to her right.

Painted in 1753.

EXHIBITED.

Grafton (Fair Children), 1895, No. 120, by G. C. W. Fitzwilliam.

ENGRAVED.

James McArdell, 1754, $10\frac{5}{8} \times 9$ in., and published by Joshua Reynolds.

S. W. Reynolds, $3\frac{5}{8} \times 3\frac{1}{8}$ in.

Anonymous, $5\frac{3}{8} \times 4\frac{1}{2}$ in.

A First State in the Buccleuch Collection sold at Christie's, in 1887, for £11 os. 6d. This is the first plate published after Sir Joshua.

See DUNDAS, *ante*, p. 267.

The picture belongs to George C. W. Fitzwilliam at Milton.

FITZWILLIAM, Mr.

Head size, oval, canvas 30 × 24 in.

Three-quarter face ; sky-blue coat, with frilled shirt ; hat under left arm ; white wig.

The picture is in the President's Lodge, Queen's College, Cambridge.

FLEETWOOD, Mrs.

Sat in 1761.

FLEMING, Sir John, Bart.

Of Brompton Park ; created a baronet in 1763.

Sat in 1789.

FLEMING, Mr.

Sat in 1755. Paid for before 1760, Mr. Fleming, £5 5s. ; probably a sitter of 1754.

FLEMING, Miss.

Sat in 1775. Paid for, November 25, 1775, Miss Fleming, £157 10s. March, 1779, Miss Fleming, with an Urn, £157 10s.

These payments probably refer to *two* whole-length pictures.

FLETCHER, Sir Robert.

Half length, oval.

Colonel in the East India Company's service ; knighted, 1763 ; died in the Mauritius on his way home from Madras, 1777.

In uniform ; face half turned over his right shoulder ; epaulets.

Sat in 1768 and 1774. Paid for, September 6, 1774, Sir Robert Fletcher, £36 15s.

Bought in at Christie's, February 26, 1880, Lot 105, by the owner, Fenton, for £33 12s.

ENGRAVED.

W. Dickinson, 1774, oval, $12\frac{1}{2} \times 9\frac{3}{4}$ in.

Reverse, anonymous.

S. W. Reynolds, $1\frac{5}{8} \times 1\frac{3}{8}$ in.

August, 1774, Sir R. Fletcher. Biacca, nero, ultramarine, verm. sed principalmente minio / red lead—won't stand—becomes green—Beechy—senza giallo l'ultima volta : oiled out and painted all over.

FLOYER, Master, or FLUDYER.

Sat in 1769, as Master Floyer, or Fludyer. Paid for, January 22, 1769, Master Floyer, £73 10s.

FOLEY, Miss.

Sat in 1771.

August 15, 1774, Miss Foley, White blue asphaltum. ver/milion/ senza nero.

FOLKESTONE, Elizabeth, Lady.

The Hon. Elizabeth Marsham, daughter of the 1st Lord Romney ; married, in May, 1741 (second wife), Jacob Bouverie, 1st Viscount Folkestone ; she became a widow, February 17, 1761, and died September 25, 1782.

Paid for before 1762, £126, in two payments, thus : Lady Dowager Folkestone with Mr. Bouverie, £63 ; Ditto, ditto, £63.

Lady Radnor informs us that this picture is probably in the possession of Mrs. Pusey.

FOLKESTONE, Rebecca, Lady.

Half length, canvas 50 x 40 in.

Rebecca, daughter of John Alleyne, of Barbadoes ; married, September 5, 1751, as his second wife, William, 2nd Viscount Folkestone ; created, October 29, 1765, Baron Pleydell-Bouverie, of Coleshill, co. Berks, and Earl of Radnor ; she died May 4, 1764.



In blue-grey dress and ermine cloak.

Sat in 1760. Paid for before 1762, Lady Folkestone, £31 10s.

EXHIBITED.

Royal Academy, 1873, No. 115, by the Earl of Radnor.

This is the same picture as that described on page 102.

See HON. MRS. WILLIAM BOUVERIE, *ante*, page 102.

FOODEN, Mr. William.

Sat in 1781. Paid for September 26, 1781, Mr. Wm. Fooden, £26 5s.; February, 1782, Mr. Fooden, £26 5s.

FOOTE, Captain John, H.E.I.C.S.

Three-quarter length, canvas 48½ × 39 in.

Standing; Indian dress; white, gold-embroidered scarf and turban. The dress, excepting the turban, is still preserved in the family, of which Mrs. Rolt is the representative.

Painted between 1761 and 1767. There is a tradition in the family of the owner that it was a favourite picture of Sir Joshua's, and that he afterwards retouched it with Northcote's colours, saying that it would stand after many of his other portraits had faded.

Sat in 1761, 1765, and 1767. Paid for before 1762, Capt. Foot, £21; and 1763, Capt. Foot, £21; frame paid, £3 13s. 6d.

EXHIBITED.

Royal Academy, 1877, No. 36, by the Rev. H. G. Rolt.

ENGRAVED.

James Scott, 1878, 5⅜ × 4¼ in.

A neighbour and early friend of Sir Joshua; lived at Torr, near Plymouth; died 1768.

"This portrait, nearly a whole length, in Asiatic costume, is in the possession of Captain Foot, of the Royal Artillery, of Tor Grove, near Plymouth."—COTTON, 1856, p. 253.

FOOTE, Samuel.

Half length, $35\frac{1}{2} \times 27\frac{1}{2}$ in.

Born 1720 ; died 1777 ; comedian, dramatist, actor and humourist. Born at Truro ; studied at Worcester College, Oxford, where, however, he failed to take a degree. After spending his patrimony in the gaities of London life, he took to the stage, but was not successful in either tragedy or comedy. In 1747 he began in a small way at the theatre in the Haymarket to give variety entertainments, consisting of imitations of the principal actors and other celebrities of the day, and at once found himself famous, so exquisite were his powers of mimicry. He continued to give such entertainments in London, Edinburgh, and Dublin, and his professional career was not even brought to an end in 1766, when, through a fall from his horse, one of his legs had to be amputated. His plays were hasty sketches, unfinished, still indicating they were the productions of a man of genius. His forte was caricature, in which, though, he was more a painter for effect than the holder of a delicate pencil ; but in boldness of outline, strength and truth of colouring, he stood unrivalled. His dialogue is terse, easy, and sparkling, his scenes teem with humour, conveying under an appearance of pleasantry a cutting and pungent satire. As an actor he was below mediocrity, but he seized on the peculiarities of the day and had the happy art of representing them from the ridiculous point of view, so that every auditor had to join in the laughter excited.

Standing, facing the spectator ; dark coat ; embroidered waistcoat ; dark background ; painted 1767.

Sat in 1760, 1762, 1764, and 1767.

EXHIBITED.

British Institution, 1844, No. 139, } by the Duke of Newcastle.
" " 1854, No. 163, }

Manchester, 1857, No. 68, } by the Trustees of the
National Portrait Exhibition, 1867, No. 685, } Duke of Newcastle.
Royal Academy, 1885, No. 41, }

ENGRAVED.

Thomas Blackmore, 1771, $16\frac{3}{8} \times 13$ in.

S. W. Reynolds, 1839, $5\frac{1}{8} \times 3\frac{7}{8}$ in.

FOOTE, Samuel.

Three-quarter length, canvas 50×40 in.

Replica.

Head raised to left ; leaning on a stick ; arms crossed ; white coat ; yellow flowered waistcoat ; in a wig.

EXHIBITED.

Guelph, 1891, No. 235, by Lord Sackville.

The picture is in the possession of Lord Sackville, at Knole.

FOOTE, Samuel.

Half length, canvas 49 × 39 in.

Standing in front, leaning on a stick ; three-quarter profile to left ; light grey coat ; gold embroidered waistcoat ; curtain background.

EXHIBITED.

Royal Academy, 1886, No. 35, by T. R. Withers.

Sold at Christie's, May 5, 1810, Lot 72 (Caleb Whitefoord, owner), half length of Foote, for £52 10s., to Lockyer ; March 15, 1822, Lot 5, Foote, the Comedian, bought in by the owner (Penny) for £21 10s. 6d.

FOOTE, Samuel.

Replica.

The picture is in the possession of the Garrick Club.

FORBES, Sir William, Bart.

Half length, canvas 30 × 25 in.

Of Pitsligo ; born 1739 ; banker and author ; born at Edinburgh ; was founder of the bank which, in 1830, became the Union Bank of Scotland ; succeeded as 6th Baronet in 1743. He wrote a life of Beattie the poet in 1805, and the "Memoirs of a Banking House" in 1803, and to his literary abilities he added many accomplishments and most fascinating manners. He married, 1770, Elizabeth, daughter of Sir James Hay, Bart. ; died November 10, 1806.

"Sir William Forbes was one of the distinguished few whom providence seems to have destined to purposes of the highest dignity and usefulness. . . . Born to the inheritance of an ample fortune and bearing one of the most antient names in Scotland, this gentleman early devoted himself to the improvement of the commercial interest of his country, and was the founder, in conjunction with the late Sir James Hunter Blair, of the well-known banking establishment which now bears their mutual name. . . . Sir William Forbes was one of the earliest members of the celebrated Literary Club, which boasted among its other illustrious associates the names of Johnson, Reynolds, Garrick, and Burke."—*Gentleman's Magazine*, vol. lxxvi., p. 1249.

"On board His Majesty's frigate 'Renommée,' off Carthagena, on the coast of Spain, of

the wounds he received in the action mentioned in the 'London Gazette' of the 5th July, in cutting out a Spanish schooner, in his sixteenth year, Charles Forbes, midshipman, youngest son of Sir William Forbes of Pitsligo, Bart."—*Gentleman's Magazine*, vol. lxxvi., p. 776.

With ribbon and order ; coat open ; high collar, frilled shirt, powdered hair ; looking to his right.

Sat in 1786. Pocket-book of 1776 wanting. Paid for, May, 1776, Sir William Forbes, £73 10s. ; June, 1786, Sir William Forbes, £52 10s., frame paid.

ENGRAVED.

James Ward, 1800, $13\frac{5}{8} \times 11\frac{1}{4}$ in.

S. W. Reynolds, $2\frac{3}{8} \times 2$ in.

There are evidently two pictures of Sir W. Forbes. The engraved one is evidently the 1786 portrait (it being a head size), which belongs to Sir William Stewart Forbes, Bart., of Pitsligo, who now resides in New Zealand.

FORDYCE, Mr.

No record of a sitting. Paid for before 1760, Mr. Fordyce, £21, frame paid ; and October 12, 1763, Mr. Fordyce for a lady, £26 5s.

"Next morning (1772) came the crash of the first banking firm in the city—Neal, James, Fordyce, and Downs. The run that followed the catastrophe was widespread—the panic wider still. At one time it was thought every bank would be brought down by their fall ; but the Bank of England stepped in to prop up the shakiest firms. . . . Sir Joshua had painted members of the Fordyce family ; and when the failure was the theme of every shaving-shop, coffee-house, and club, we may be sure it echoed loud enough in the studio at Leicester Fields, and very likely served as the excuse for deferring many a payment, and even for draughts upon the painter's well-filled and readily-opened purse. Mr. Thrale narrowly escaped bankruptcy. Even poor actors and actresses, who had invested their savings with the great firm, and held their bonds, felt the ruin and had to resort to benefits, at which the good nature of Mrs. Abington and Mrs. Baddeley was laid under contribution."—TOM TAYLOR, vol. i., p. 449.

"Failing in the present attempt to obtain a seat in Parliament, he (Mr. Fordyce) sought for honours in another channel, and paid his addresses to a lady of quality, who, dazzled by his pomp and apparent fortune, consented to the marriage ; and Lady M——t was now frequently introduced to the public in the papers, her portrait displayed at the exhibition, and her picture in every print-shop. He made a handsome settlement upon her ladyship, and is said to have purchased some estates in Scotland to give him weight and dignity in his native country."—*Gentleman's Magazine*, vol. xlii., p. 311.

"The next matter was to consider what should be done with the jewels and trinkets belonging to Mr. Fordyce's lady, which were all given up, together with his own watch and four shillings in money."—*Gentleman's Magazine*, vol. xlii., p. 435.

Long accounts of Mr. Fordyce and his bankruptcy are to be found in the "Gentleman's Magazine," vol. xlii., pp. 310, 311, 339, 340, 434-436, 539, 596.

FORDYCE, Captain.

Sat in 1761 and 1762. Paid for, 1762, Captain Fordyce, £21.

FORDYCE, Mrs.

Wife of Captain Fordyce.

Sat in 1761.

FORDYCE, Miss.

Half length, canvas, circle.

Afterwards Mrs. Greenwood, sister of Mr. Fordyce the banker.

Playing a guitar, with music book to her right ; a veil over her head ; striped curtain.

Sat in 1762.

ENGRAVED.

J. Watson, $12\frac{1}{2} \times 9\frac{7}{8}$ in.

Philip Corbutt, $12\frac{1}{4} \times 9\frac{7}{8}$ in.

S. W. Reynolds, $3\frac{1}{8} \times 3\frac{1}{8}$ in.

The picture once belonged to the Earl of Morley, and is now in the possession of Baron Ferdinand de Rothschild.

FORE, Mr., or FAURE.

Sat in December, 1757, as Mr. Fore.

FORE, Miss, or FAURE.

Sat in November, 1759, as Miss Fore, and February, 1760, as Miss Faure.

FORREST, Mr.

Sat in March, 1771, as Mr. and Mrs. Forrest. This is probably for one picture containing both.

"January 16, 1770. Thomas Forrest, Esq., to Miss Eyles of Wimbledon."—*Gentleman's Magazine*, vol. xl., p. 46.

Miss Eyles was painted in 1763.

FORREST, Mrs.

Sat in 1771.

FORRESTER, Hon. Harriot. *See* MRS. WALTER.

FORSTER, Mrs.

Three-quarter length.

Sold at Greenwood's, April 16, 1796, Lot 4, as Mrs. Forster (three-quarter), for £19 19s., to Cribb.

FORTESCUE, Matthew, 2nd Baron.

Half length, canvas 50 × 40 in.

Eldest son of Hugh Fortescue, whose son was created Lord Fortescue, July 5, 1746; he succeeded his half-brother, May 17, 1751, and was High Steward of Barnstable; he married, June 8, 1752, Anne, second daughter of John Campbell of Calder, one of the Lords Commissioners of the Treasury. He died July 8, 1785.

Standing; dark crimson Vandyke dress and lace collar; hat with green feather in right hand; right arm leaning on a pedestal.

EXHIBITED.

National Portrait Exhibition, 1867, No. 590, by Earl Fortescue.

Memo., June, 1757: "Lord Fortescue at Caple Hill, near South Molton: to deliver the picture to the porter in town and write my Lord word."

FORTESCUE, Anne, Lady.

Half length, canvas 50 × 40 in.

Anne, second daughter of John Campbell of Calder, North Britain, and of Stackpole Court, co. Pembroke; married, June 8, 1752, Matthew, 2nd Baron Fortescue; died May 26, 1812.

Seated near a tree, leaning on right hand; bluish dress with white lined sleeves; left hand in lap; landscape background.

Sat in 1757, 1759, and 1760.

EXHIBITED.

National Portrait Exhibition, 1867, No. 599, by Earl Fortescue.

ENGRAVED.

James McArdell, 1757, $12\frac{1}{2} \times 10$ in.

Unknown (in part), $5\frac{1}{2} \times 4\frac{1}{4}$ in.

The following portraits, described as Lady Fortescue, have been sold by auction : Sold at Greenwood's, April 14, 1796, Lot 65, for £2 2s., to Whitley, a portrait described " Lady Fortescue ; " and at Christie's, March 5, 1853, Lot 46 (Hanger, owner), for £5 5s., to Watkins ; and on February 4, 1860, Lot 62 (Colnaghi, owner) Lady Fortescue in a blue dress, leaning on a table, a beautiful early work, was sold for £17 15s., to Ross ; January 14, 1886, Lot 116 (Colonel A. Ridgway, owner), for £21 10s. 6d., to Murray ; March 28, 1885, Lot 1566, " Lady Campbell Fortescue," this is Lady Ann, wife of the second Baron, married in 1752, in a white dress and blue cloak, 30×24 in. (H. G. Bohn, owner), for £57 15s., to Smith Brothers ; July 6, 1889, Lot 125 (Sir T. Sinclair, owner), Lady Fortescue, for £16 5s. 6d., to Ellis.

FORTESCUE, Mrs.

Half length, canvas.

Miss Mary Henrietta, eldest daughter of Thomas Orby Hunter, of Croyland Abbey, Lincolnshire, one of the Lords of the Admiralty ; born about 1734. She married the Right Hon. James Fortescue, M.P. for Louth, who died in 1782. She died at Ketton Cottage, Rutland, December 24, 1814, aged eighty, having had issue four sons and two daughters. Her second son, William Charles, succeeded as 2nd Viscount Clermont on the death of his uncle in 1806.

Seated, looking to right ; right arm on pedestal, with hand up to the face ; left hand on lap holding a rose ; quilted dress with bows up the front and rose in bosom ; mantle fastened with bows, with open lace sleeves ; pearl necklace ; curtain to the right.

Sat in 1761.

A picture of Mrs. Fortescue was sold at Christie's, February 28, 1891, Lot 65, 29×25 in., for £44 2s., to Shepherd.

ENGRAVED.

A. N. Sanders, 1865, $4\frac{5}{8} \times 4\frac{3}{4}$ in.

The picture belonged in 1865 to Lord Clermont.

Memo. : " Mrs. Hunter and Mrs. Fortescue to be sent to Waverley Abbey, Farnham." " Send Mrs. Fortescue to be copied." These notes are made in 1759. Also, about 1760, " Mrs. Fortescue, for drapery to Lady Blaney, 6 gs.," and " Lord Clermont, August, 1759, Mrs. Fortescue's portrait to be copied."

FORTESCUE, Mrs.

Half length, canvas 30 × 25 in.

Full face; leaning on arms crossed upon a cushion; quilted dress, covered by a lace mantle with open sleeves and tied with a bow; pearl necklace and earrings; white feather in hair.

ENGRAVED.

G. H. Every, 1867, $4\frac{3}{4} \times 3\frac{7}{8}$ in., as "La Pensierosa."

This picture belonged in 1867 to Lord Clermont, but as he was not certain which Mrs. Fortescue it was, it had the title of "La Pensierosa" engraved under it.

FORTESCUE, Mrs., afterwards Countess of Clermont.

Frances, daughter of Colonel John Murray, M.P. for the co. Monaghan; married, 1752, William Henry Fortescue, created Baron Clermont, of Clermont, co. Louth, 1770, Viscount and Baron Clermont, 1776, Earl of Clermont, 1778; died, 1806.

Sat in 1782 as Lady Clermont, to which this note by Tom Taylor is added: "A very sweet picture of a sweet and amiable woman, now in the possession of Baron Meyer de Rothschild at Mentmore." The Earl of Rosebery has a 30 × 25 in. portrait of a lady, in a hat and feathers, that is probably the picture Tom Taylor referred to.

See CLERMONT, for a previous portrait.

FOSSET, General. See FAWCETT.

FOSTER, Lady Elizabeth, afterwards Duchess of Devonshire.

Half length, canvas 29½ × 24½ in.

Elizabeth, daughter of Frederick Augustus Hervey, Bishop of Derry, 4th Earl of Bristol; married, first, December, 1776, John Thomas Foster, a member of the Irish Parliament; she married, secondly, October 19, 1809, William, 5th Duke of Devonshire, K.G., as his second wife. After the decease of her husband in 1811, the Duchess resided much in Italy, chiefly at Rome, where she took great interest in the excavations carried on in the city between 1815 and 1819. These excavations were remarkable for the uncovering of the column of Phocus in 1816, an event commemorated by a series of medalets bearing the Duchess's bust. The Duchess died March 20, 1824.



White dress, broad blue sash, pink bow at neck; hair powdered; life size.

Sat in 1787. Paid for, July 8, 1788, Lady Elizabeth Trosser (*sic*), by the Duke of Devonshire, £52 10s. Exhibited in the Royal Academy, 1788, No. 219.

EXHIBITED.

British Institution, 1813, No. 21 (third catalogue), International, 1862, No. 69, Royal Academy, 1877, No. 131, Grosvenor Gallery, 1884, No. 150, Guelph, 1891, No. 155, Guildhall, 1892, No. 121, Grafton Gallery, 1894, No. 86,	}	by the Dukes of Devonshire.
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ENGRAVED.

F. Bartolozzi, 1787, $8\frac{1}{8} \times 6\frac{3}{4}$ in.

S. W. Reynolds, $1\frac{5}{8} \times 1\frac{3}{8}$ in.

J. J. Chant, 1876, $10\frac{1}{2} \times 8\frac{1}{2}$ in.

J. Scott, 1878, 5×4 in.

Proof in brown by Bartolozzi sold at Sotheby's, in 1894, for £21.

The picture belongs to the Duke of Devonshire at Chatsworth.

A small bust to left, white dress, curling hair, water colour, oval, $9\frac{1}{2} \times 8$ in., was exhibited in the Guelph, 1891, No. 193, by the Duke of Devonshire.

FOSTER, Lady Elizabeth, afterwards Duchess of Devonshire.

Half length, canvas $48\frac{1}{2} \times 39$ in.

A three-quarter length life-size figure in a white dress, tinged with warm grey, turned to left, seated on a stone bench, the colour of which assorts with the costume; she wears a tall conical hat of stone colour, trimmed with white ostrich feathers and broad blue ribbons; she is placed near a green curtain and an open window revealing a landscape.

EXHIBITED.

Grosvenor, 1888, No. 63, by Gray Hill.

A portrait called Lady Betty was sold at Christie's, June 15, 1866, Lot 105 (Farrer, F.S.A., owner), described, "Seated at a window, in a white dress and feathers, formerly in the Cavendish family, from whom it was purchased by Mr. Farrer," for £183 15s., to Pearce. Another sold, May 6, 1876, Lot 99,

Wynn Ellis Collection, described, "In a white dress and hat, with blue ribbon and feathers," for £178 10s., to Hill. (Mr. Henry Graves remarked that this was not a portrait of her.)

FOWDEN, John.

Half length, canvas 30 × 25 in.

ENGRAVED.

A. N. Sanders, 1866, 5 × 4 in.

This picture was in 1866 in the possession of Lieut.-Col. David Hay, of 43, Porchester Terrace.

FOWKE, Mr.

Sat in 1762. Paid for 1762, Mr. Fowke, £31 10s.

FOX, The Right Hon. Charles James, aged three.

Born 1749; died 1806; statesman; born at Westminster; was third son of Henry Fox, Lord Holland, who early inducted him into gambling and the other fashionable vices, which clung to him through life. Educated at Eton and at Hertford College, Oxford, he entered parliament at the age of nineteen as member for Midhurst, and having at once made his mark as a debater, became a Lord of the Admiralty, in 1773 Lord of the Treasury. In 1782 became Secretary of State under Lord Rockingham, upon whose death he declined to serve under Lord Shelburne. On the collapse of that administration he entered into coalition with Lord North; but the ministry so formed was defeated on Fox's India Bill. Owing to the antipathy of George III. twenty-two years elapsed before he was again in office. In the interval he became an enthusiastic advocate of the French Revolution, but he had only a scanty band of followers, and he retired from parliamentary life to superintend the education of his nephew, Lord Holland. On the death of Pitt in 1806, the King had no alternative but to admit him to office as Foreign Secretary in Grenville's ministry of "All the Talents," but the term of his life was nearly run out, and what remained was not sufficient to realize the hopes and expectations of his followers. His last motion in parliament was against the slave trade. He was admittedly the first orator of his time, a man of wide reading, and he showed himself in the Westminster election contest true to his principles, making sacrifices for them without parallel in the lives of other statesmen.

Dressed in a white frock, with short sleeves, and a pink sash ; looking to the left.

There is no sitting recorded in 1752.

EXHIBITED.

Grafton, 1895, No. 109, by the Earl of Ilchester.

Purchased by the Countess of Ilchester at Lady Dimsdale's sale in 1874 ; now belongs to the Earl of Ilchester.

FOX, The Right Hon. Charles James.

Half length, oval, canvas 30 × 24 in.

Life size ; facing, head to left ; dark red coat and waistcoat ; white cravat and frill ; painted about 1763.

Sat in 1762, 1764, and 1765. Paid for, 1765, Mr. Charles Fox, 2 pictures, £50.

Presented by C. J. Fox to Dr. Barnard, Head Master of Eton College from 1754 to 1763, and left by him to the Provost's Lodge. Fox entered Eton in 1758, but left to travel abroad in 1763 ; he went back to Eton in 1764.

EXHIBITED.

Guelph, 1891, No. 122, by the Provost, Eton College.

The picture is now in the Provost's Lodge, Eton College.

FOX, The Right Hon. Charles James.

Half figure, in an oval, canvas 30 × 24 in.

As a youth.

Facing the spectator ; three-quarter profile to left ; plum-coloured coat and waistcoat.

Sat in 1764.

EXHIBITED.

Royal Academy, 1884, No. 40, by Lady Ashburton.

FOX, The Right Hon. Charles James.

Three-quarter length, canvas 49½ × 39 in.

Standing at a table, on which are the documents referring to a Bill for the better regulation of the East India Company; blue coat buttoned over the chest; white waistcoat; curtain behind.

Sat in 1782. Paid for, 1784, Hon. Charles Fox given to Mr. Crewe, £105. Exhibited at the Royal Academy, 1784, No. 108.

Morning Chronicle, 1784: "The portrait of Mr. Fox is wonderfully happy in respect to resemblance and character."

Morning Herald: "No. 108, Portrait of Mr. Fox. Sir Joshua has done his pencil very little more honour in this picture."

"In his portrait he (Fox) had asked Sir Joshua to introduce the India Bill on the table, with his finger pointing to the title. But before the picture was exhibited the Coalition ministry was at an end, and the India Bill, the immediate occasion of its defeat, had been thrown out by the direct influence of the King, exerted, as the royal influence has never since been exerted, in the House of Lords. Sir Joshua had omitted the title of the Bill in his picture, in submission to the altered state of things. But Fox would not have it so. He writes in April, 1784:

"Monday night, St. James Street.

"DEAR SIR,

"It is not too late to have one of the papers upon the table in my picture docketed, "A bill for the better regulating the affairs of the E. I. Company, &c." I should be very much obliged to you if you would get it done immediately. If my object in this were only a little vanity, I should not be so anxious about it; but as I have told many persons that it would be so, and as I intend it shall be so whenever the picture goes home, the omission of the docket at the Exhibition, at this particular time, might be misconstrued into a desire of avoiding the public discussion upon a measure which will always be the pride of my life. This is the point upon which I am most anxious, but if another paper could be docketed "Representation of the Commons to the King, March 15, 1784," it would be so much the better. I beg your pardon for troubling you upon these things, which may appear trifles, but which are not so, from the misconstructions that may be made,

"I am very truly, dear Sir,

"Yours ever,

"C. J. Fox."

"Sir Joshua obeyed. Both inscriptions may still be read on the original portrait at Holkham, and on its numerous repetitions or copies at Milton, Holland House, Crewe Hall, and elsewhere."—TOM TAYLOR, vol. ii., pp. 429, 430.

EXHIBITED.

British Institution, 1813, No. 124, }
" " 1820, No. 50, } by Lord Crewe.

Royal Academy, 1879, No. 17, by the Earl of Leicester.

ENGRAVED.

John Jones, 1784, 17⅞ × 13⅞ in.

William Lane, 1793, oval, 8¼ × 6⅜ in.

S. W. Reynolds, 5 × 4 in.

Alexander Scott, 1877, 5⅜ × 4⅜ in.

A First State by Jones in the Buccleuch Collection sold at Christie's in 1887 for £28 7s.

This picture was presented by the 1st Lord Crewe to his friend the Earl of Leicester, and is now at Holkham. There is a fine copy of this picture belonging to Lord Leconfield at Petworth.

FOX, The Right Hon. Charles James.

Three-quarter length, 50 × 40 in.

Standing, face turned towards the left ; dark blue coat, buttoned at the third button from the top ; eleven buttons on coat ; yellow waistcoat, with eight buttons ; white necktie ; right hand on some papers ; Bill for Regulating the Affairs of the East India Company on the table ; red curtain to left ; sky and column to right.

Sat in 1782. Paid for, April 20, 1789. Mr. Fox, for a copy of his Picture to which he sat, for Mrs. Armstead, £105. Painted for Lord Holland, who possessed the following receipt, found in 1842 :

"Receiv'd April 20th 1789 from the R^t Hon^{ble} Charles Fox the sum of one hundred Guineas for His Portrait £105.

"J. REYNOLDS."

EXHIBITED.

National Portrait Exhibition, 1867, No. 763, by Lady Holland.

The picture, together with the receipt, belongs to the Earl of Ilchester at Holland House.

FOX, The Right Hon. Charles James.

The picture is mentioned by Tom Taylor as belonging to George W. Fitzwilliam at Milton, Peterborough ; but he writes, "I have no picture of Charles James Fox by Reynolds, the one in the house being by Rising." This is evidently the copy put up at Christie's in 1818.

FOX, The Right Hon. Charles James.

Three-quarter length, canvas 49 × 43 in.

The picture belongs to the Marquess of Bute at Dumfries House.

FOX, The Right Hon. Charles James.

Bust, canvas 30 × 24 in.

Looking to left ; white cravat ; dark blue coat ; yellowish waistcoat.

EXHIBITED.

National Portrait Exhibition, 1868, No. 33, by Lord Denman.

Mr. Henry Graves considered this to be a copy by Hoppner.

Sales of portraits of Charles James Fox at Christie's and elsewhere :

		Lot.		£	s.	d.	
Greenwood's	1796, April 15.	2.	Copy	0	12	0	Bayley.
"	1796, April 16.	20 xxx.	5	5	0	Kerkley.
Christie's	1818, May 2.	101.	Rising—a copy by Rising from Lord Crewe's picture	20	9	6	Bought in.
"	1841, May 8.	40.	Trull, owner ; the engraved picture	3	3	0	Johnston.
"	1842, Feb. 5.	96.	Miss Paterson — copy by Paterson under Sir Joshua's direction . . .	2	2	0	Bought in.
"	1865, March 2.	26.	Lord Arran	6	0	0	Radcliffe.
"	1886, April 21.	112.	Easton	7	7	0	Bought in.
"	1892, June 11.	127.	Earl Granville	21	0	0	Agnew.

FOX, Charles James, as a youth, with LADY SARAH BUNBURY and LADY SUSAN FOX STRANGWAYS.

Whole length, canvas.

Three-quarter figures of Fox and Lady Susan Strangways in the garden at the north of Holland House. Fox in a blue dress ; his right hand extended, and holds a paper in his left ; Lady Susan in a pink costume, with white lace and bonnet with blue ribbons, is holding up a dove towards Lady Sarah, who is leaning out of a window above them and pointing downwards ; the latter is in blue and pink, with low cut dress and lace headdress.

Lady Susannah Sarah Fox, daughter of Stephen Fox, 1st Earl of Ilchester, born February 12, 1743. Her father wanted her taught elocution, and William O'Brien, an Irish gentleman in poor circumstances, who had taken to the stage, was employed to teach her. He fell in love with her, and she eloped with him, and was married, April 7, 1764. Her father was furious, and vowed that he would never sit in the same room with O'Brien. After the marriage Lady Susan and her husband went for many years to Canada, and then returned to England and lived at Stinsford House, Dorchester, one of the Ilchester dower houses. It is related that the old earl stayed with them there, but kept his vow by sitting in a different room and talking through the doorway with O'Brien. William O'Brien was made Receiver-General to the Forces. Lady Susannah died August 9, 1827. There is a long account of the runaway match in "Holland House," by Princess Marie Liechtenstein, vol. ii., pp. 46-49.

Lady Sarah Lennox, seventh daughter of Charles, 2nd Duke of

Payment

Frame to half length of D. Hunt. that was sent to Ireland	26	5
For Holland for Lady Susan Langford	120	
Lady Susan Bunting & Mr. Charles Fox	30	
Mr. Harcourt	32	12, 6
Frame 3	12	12
Frame half length	12	12
3. Frame 3	12	12
Frame that went to Mr. W. G. Langford for op	12	12
Frame that went to Mr. W. G. Langford for op	12	12
Mr. Hancock	30	
Mr. Hancock	30	
Mr. Gorton	26	5
Frame Dad	72	7
Frame Dad	3	3
Mr. Harrison	18	12
Mr. Harrison	18	12

Richmond; born February 14, 1745; she married Sir Charles Bunbury, June 2, 1762; divorced, May 14, 1776; she remarried, August 27, 1781, the Hon. Colonel (afterwards General) George Napier, and became the mother of two illustrious sons, Sir William and Sir Charles Napier. She died August 20, 1826.

Charles James Fox, the celebrated statesman, third son of Henry, 1st Lord Holland, born 1740, died 1806. See *ante*, p. 330.

Painted in 1761. Paid for 1764, Lord Holland for Lady Susan Strangways, Lady Sarah Bunbury, and Mr. Charles Fox, £120.

EXHIBITED.

British Institution, 1820, No. 14, by Lord Holland.

Manchester (Art Treasures), 1857, No. 55, by General C. R. Fox.

Royal Academy, 1871, No. 115, by Lady Holland.

„ „ 1895, No. 127, by the Earl of Ilchester.

ENGRAVED.

J. Watson, $24\frac{1}{2} \times 16\frac{7}{8}$ in.

T. Hunt, 1863, $8\frac{1}{2} \times 5\frac{7}{8}$ in.

An Artist's Proof, names only in scratched letters, by Watson, Buccleuch Collection, sold at Sotheby's, in 1890, for £37.

There is an original sketch of this picture ($28\frac{1}{2} \times 25$ in.), in which the figure of Fox is full-length instead of down to the knees, with much more landscape to the right, the property of the Earl of Ilchester at Holland House.

FOX, Mrs. Charles James.

Half length, canvas 30 × 25 in.

Elizabeth Bridget Bane, married, first, Mr. Armstead; secondly, in 1794, the Right Hon. Charles James Fox; died 1842.

Looking to right; large black hat and white plume.

EXHIBITED.

National Portrait Exhibition, 1868, No. 42, by Lady Holland.

This picture should have been placed under Mrs. Armstead, as Charles James Fox was not married until after Sir Joshua's death. This picture is probably the picture she sat for in 1784. See *ante*, p. 29.

The picture belongs to the Earl of Ilchester at Holland House.

Other portraits called Mrs. Fox, sold at Christie's:

	Lot.		£	s.	d.	
1845, April 24.	887.	Rice, owner	4	4	0	Fuller.
1853, December 17.	87.	Gritten, owner	5	10	0	Bought in.
1874, March 20.	136.	Rev. T. Peake, owner	8	8	0	Bought in.
1885, May 8.	187.	H. de Zoete, owner	27	6	0	Colnaghi.
1887, April 23.	33.	Craig, owner	99	15	0	McLean.

FOX, Henry. *See* LORD HOLLAND.

FOX, Lady Caroline, afterwards Lady Holland.

Half length, canvas 36 × 30 in.

Georgiana Carolina, eldest daughter of Charles, 2nd Duke of Richmond ; born March 27, 1723 ; married, May 2, 1744, Henry Fox, created 1st Lord Holland, April 16, 1763, only brother to Stephen Fox, 1st Earl of Ilchester. She was created Baroness Holland in her own right, May 6, 1762 ; died July 24, 1774. She was the mother of Charles James Fox.

Seated, embroidering a piece of needlework with red berries ; wearing a white muslin shawl over her shoulder ; a quilted blue ribbon round the neck, and rose in bosom ; slashed sleeves.

Sat in 1757 and 1758 as Lady Caroline Fox.

Note to the 1757 sitting : "Wife of the great debater, now Paymaster of the Forces, daughter of the Duke of Richmond, afterwards 1st Lady Holland."—TOM TAYLOR, vol. i., p. 156.

The picture belonged to Lady Holland in 1872, and is now in the possession of the Earl of Ilchester at Holland House.

FOX, Hon. Stephen, afterwards 2nd Lord Holland.

Three-quarter length, canvas 56 × 40 in.

Born February 20, 1745 ; M.P. for Salisbury until he succeeded his father as 2nd Baron Holland, July 1, 1774. He married, April 20, 1766, Lady Mary Fitzpatrick (daughter of the 1st Earl of Upper Ossory), and died December 26, 1774.

Standing, full face, in chocolate coat and waistcoat unbuttoned ; leaning on a stick with right hand ; cocked hat in left hand ; landscape background.

Sat as Mr. Fox in 1764. Paid for, May 9, 1771, Mr. Stephen Fox, in part, £110, in first ledger ; and in the second ledger, "Mr. St. Fox, receiv'd £110." These payments were probably for other portraits besides his own.



Sold at Greenwood's, April 15, 1796, Lot 17, Lord Holland, half length—a copy—bought by Lord Ossory for £3 13s. 6d. April 15, 1796, Lot 44, Lord Holland, bought by Lord Ossory for £44 2s.

The above sales probably refer to portraits of Stephen, 2nd Lord Holland, as he married Lord Ossory's sister, but they may have been two of the three portraits of the 1st Lord Holland now at Holland House.

The picture belongs to the Earl of Ilchester at Holland House.

"Mrs. Bouverie and Mrs. Crewe, who first appeared as a Spanish nun (in the Richmond private theatricals) might have changed their costumes for those of the two Merry Wives of Windsor who so plagued fat Stephen Fox, fastening upon him as their Falstaff."—TOM TAYLOR, vol. i., p. 434.

FOX, Lady Mary, afterwards Lady Holland.

Half length, canvas 30 × 25 in.

Lady Mary Fitzpatrick, daughter of the 1st Earl of Ossory ; married, April 20, 1766, Stephen Fox, who became 2nd Lord Holland, July 1, 1774, and died December 26th, 1774. His mother, Lady Georgiana Fox, who had been created Baroness Holland in 1762, died July 24, 1774. Lady Mary died October 6, 1778.

Standing, with left elbow resting on a pedestal, with hands clasped ; pink dress with loose cloak hanging from shoulders over the pedestal ; a plait of hair hanging over each shoulder ; pearls in hair, and earrings.

Sat in 1766, 1768, 1769, as Lady Mary Fox.

ENGRAVED.

A. Turrell, 1876, $5\frac{1}{2} \times 4\frac{1}{4}$ in.

The picture, which in 1876 was in the possession of Lady Holland, now belongs to the Earl of Ilchester at Holland House.

Note to the 1766 sitting : " This was the beautiful and amiable Lady Mary Fitzpatrick, the daughter of the late Earl of Ossory, who in April of this year had married Stephen Fox, Lord Holland's eldest son."—TOM TAYLOR, vol. i., p. 266.

FOX, Hon. Caroline.

Whole length, canvas 36 × 30 in.

Eldest daughter of the Hon. Stephen Fox and Lady Mary Fitzpatrick ; born November 5, 1767 ; died March 12, 1845.

As a child ; seated on a red cushion caressing a dog, which is leaning its nose on her breast ; the child is patting it with the right hand.

Sat in 1769 and 1770 as Miss Fox.

The picture, which belonged in 1872 to Lady Holland, is now in the possession of the Earl of Ilchester at Holland House.

FRANKS, Moses.

Head size, canvas, oval, 30 × 25 in.

He married, July 2, 1765, the daughter of Aaron Franks, and lived at Teddington Grove, Middlesex, where he died, April 2, 1789, leaving an only daughter, who married Sir William Henry Cooper, Bart. Their eldest daughter, Mary Anne, married, July 27, 1808, Sir John Courtenay Honywood, Bart.

Full face, in powdered wig ; plum-coloured coat and waistcoat ; coat unbuttoned ; white necktie and lace frill, with a black lace scarf over the necktie ; cocked hat under left arm, the corner just showing.

Sat in 1761. Paid for before 1760, Mr. Franks (frame not paid, £3 17s. 6d.), £21.

ENGRAVED.

S. H. Gimber, 1866, $4\frac{7}{8} \times 3\frac{7}{8}$ in.

The picture belonged in 1866 to William Honywood, who was great-grandson of Moses Franks.

In the "Gentleman's Magazine" of 1789 the name is spelt "Francks," and in 1765 "Franks."

FRANKS, Mrs. Moses.

Half length, canvas, oval, 30 × 25 in.

Daughter of Aaron Franks ; married, July 2, 1765, Moses Franks, and was mother of Lady Cooper.

In white dress, open at the neck, with gold flowers worked on it ; a blue sash round the waist.

Sat in 1766 as Mrs. Franks. Paid for, May 22, 1766, Mrs. Franks, £35.

Bought in at Christie's, June 9, 1888, Lot 345 (Franks, owner), as Mrs. Moses Franks, for £157 10s. Sold at Christie's, March 9, 1895, Lot 98

(Honywood, owner)—described as Mrs. Franks, mother of Lady Cooper, 30 × 25 in., in a white damask dress and blue sash—for £200 11s., to Vokins, who sold it to M. T. Martin, of 70, Portland Place. *See* MISS FRANKS.

FRANKS, Miss.

Another daughter of Aaron Franks ; she probably married Joseph Franks.

Sat in 1766 as Miss Franks. Paid for, May 22, 1766, Miss Franks, £35. Frame paid.

Bought in at Christie's, June 9, 1888, Lot 344, as Mrs. Joseph Franks, for £157 10s.

FRANKLIN, Thomas.

Afterwards Doctor Thomas Franklin, Greek Professor at Cambridge, Chaplain to the Royal Academy, and author of the dull tragedy of the "Earl of Warwick," in which Mrs. Yates and Mrs. Siddons appeared and showed the town how grand great actresses can be in parts which in weaker hands would infallibly betray poverty and commonplace in the author.

Sat in 1764. Paid for before 1760, Mr. Franklin, £20. In 1765, Mr. Franklin, £19 7s. 6d.

The above payments point to there being two pictures of Mr. Franklin.

"The new year (1769) and the opening Academy were saluted with a fire of good old lyric commonplaces from Dr. Thomas Francklin, now King's Chaplain, the dull translator of Sophocles and the author of tragedies—one of which, 'The Earl of Warwick,' we have seen Reynolds patronizing in 1766, and even a comedy—now forgotten. Quarrelsome and touchy among his literary rivals, he was an intimate of the President's ; and this tribute, 'among modern odes,' says Northcote—stimulated into a pun 'not the most *odious*'—was due, no doubt, as much to the writer's friendship for Reynolds as to his feeling for the Arts." —TOM TAYLOR, vol. i., p. 317.

FREEMAN, Miss.

Sat in 1755.

FREEMAN, Mrs.

Three-quarter length, canvas 49½ × 39½ in.

Mary, daughter of John Curtis, married Thomas Edwards Freeman, junior.

Seated to right, on a sofa ; three-quarter face ; her arms folded on her lap ; white dress ; pink cloak ; pearl necklace ; powdered hair ; curtain and architectural background.

EXHIBITED.

Royal Academy, 1889, No. 140, by A. B. F. Mitford.

FROUDE, Mrs. *See* MISS PHILLIS HURRELL.

FULLER, Miss.

Half length, canvas 30 × 25 in.

Full face ; in blue dress, fastened with pearls, with a rose in bosom ; cloak over shoulder lined with white fur, and Vandyke sleeves ; pearl necklace and earrings ; pearls and drapery in hair.

ENGRAVED.

R. B. Parkes, 1876, $5\frac{1}{8} \times 4\frac{1}{8}$ in.

The picture belonged in 1876 to G. A. Fuller.

GAGARIN, Princess Barbara, with PRINCE GEORGE and their son, PRINCE NICHOLAS.

Sat in 1784. Paid for, July, 1785, Princess Gagarin, Prince and child, sent to Russia, £157 10s.

A picture, described Princess Gagarin and her infant son, sold at Christie's, June 20, 1891, Lot 20 (owner, Miss James), for £45 3s.

ENGRAVED.

Caroline Watson, 1785, $6\frac{1}{4} \times 4\frac{7}{8}$ in., as Their Excellencies Prince Serge and Princess Barbara Gagarin, with Prince Nicholas their son.

In "Gentleman's Magazine," 1786, appears under the deaths: "April 4, 1786, Prince Peter Gagarin, a Russian nobleman."

GAGE, Sir William, Bart.

Of Hengrave, Suffolk, a branch of the Sussex Gages; married, in 1741, Frances, relict of John Ellis, of Cotton, Suffolk, daughter of Robert Harland, of Sproughton, same county. Sir William died without issue, 1767, and was succeeded by Thomas Rockwood Gage, of Coldham Hall, Suffolk.

Sat in 1764. Paid for, 1766, Sir William Gage. Paid by Mr. Blake, £25.

GAGE, General the Hon. Thomas.

Second son of Thomas, 1st Viscount Gage.

A general in the army; Governor and Commander-in-Chief of His Majesty's forces in North America at the breaking out of the American war; married, December 8, 1758, Margaret, daughter of Peter Kemble, President of the Council of New Jersey. He died, April 2, 1788.

Sat in 1768 as Mr. Gage.

This family introduced into England the greengage tree, which was named after them.

GALE, Francis.

Of Liguanea, in the island of Jamaica ; married Susannah, eldest daughter of James Hall, also of the island of Jamaica. He was the father of Susannah, Lady Gardner.

Paid for, April 21, 1763, Mr. Gale, £21.

GALE, Miss (Susannah Gale, afterwards Lady Gardner).

Whole length, canvas 82 × 46 in.

Susannah Hyde, only daughter and sole heiress of Francis Gale, of Jamaica ; born 1749 ; educated in England. Upon her return to Jamaica, she, in 1767, married, first, Mr. Sabine Turner, of that island, who died shortly after ; and, secondly, May 20, 1769, Captain Alan Gardner, R.N., afterwards created Lord Gardner for his distinguished naval services. She died April 23, 1794.

This picture has a peculiar history. It was taken by Admiral Gardner on several voyages, and was for some time in the sea, through which it was so much damaged that the dimensions had to be reduced. Again, in transit by the Midland Railway, it suffered a second injury, skilfully restored by Mr. Frederick Haines. It was given by Lady Gardner, after her husband's death, to her only daughter, the Hon. Susannah Cornwall, of Ashcroft House, Wootton-under-Edge, upon whose decease, in 1853, it passed into the possession of the Rev. Alan Gardner Cornwall.

Standing, near a column ; tree in background ; roses to right hand ; white petticoat ; pink train ; painted at fifteen years of age.

Paid for, February, 1764, Miss Gale, £63.

EXHIBITED.

National Portrait Exhibition, 1867, No. 612, by the Rev. Alan G. Cornwall.

Bought in at Christie's, November 16, 1872, Lot 46, by the owner, Rev. A. G. Cornwall, for £472 10s.

ENGRAVED.

R. B. Parkes, 1865, $7\frac{3}{8} \times 4$ in.

GALLOWAY, Ann, Countess of.

Three-quarter length, canvas 60 × 45 in. (signed May, 1764).

Anne, daughter of Sir James Dashwood, Bart., married, June 13, 1764, John, Lord Garlies, who succeeded as 8th Earl of Galloway, K.T., in 1773, one of the Lords of the Bedchamber to George III., as his second wife; she died January 8, 1830.

In a blue and white dress, and primrose scarf, as a shepherdess; holding a crook, and leaning on sculptured relief in a landscape.

Sat as Miss Dashwood in 1755, and May, 1764.

This picture was probably painted as a whole length, and afterwards cut down. The sale of a portion of the picture in 1859, and its unusual size, all goes to confirm this. When Miss Dashwood was married in 1764, her husband was Lord Garlies; he succeeded as 8th Earl of Galloway in 1773.

Sold at Christie's, June 28, 1862, Lot 31 (W. W. Burdon, owner), for £42, to Cox; April 27, 1872, Lot 292 (Gillott, owner), for £315, to M. Colnaghi; described as from the collection of W. W. Burdon, and as Anne Stewart, Countess of Galloway. Signed, May, 1764.

ENGRAVED.

James Scott, 1863, 5 $\frac{1}{4}$ × 4 in.

A picture of "Two lambs in a landscape, cut from a large picture of the Countess of Galloway now in the possession of W. W. Burdon, of Newcastle," was bought in at Christie's, June 13, 1859, Lot 161, by the owner, Bewick, for £4 5s.

GALLWEY, Stephen Payne.

Sat in 1777. Paid for February, 1778, Mr. Gallway, £18 7s. 6d. (part payment for the Dilettanti picture).

GALLWEY, Mrs. Payne, and Child.

Half length, canvas 29 $\frac{1}{2}$ × 24 in.

Philadelphia, daughter of James Delancey, Lieutenant-Governor of New York; married Stephen Payne, who took the name of Gallwey, of Tofts, Norfolk; born 1758; died 1785. Her son Charles was burnt to death in 1819.

Figure to left; standing in a landscape, carrying the child on her back, her right hand holding its left arm; foliage background.

Sat in 1778. Paid for December, 1779, Mrs. Paine Gallway and child, £70. Exhibited at the Royal Academy in 1779, No. 253.

St. James's Chronicle, May 4, 1779: "No. 253, Lady with a child. The lady has the child on her back, and looks in everything but her dress like a Irish or Welch mother on a journey."

EXHIBITED.

International, 1862, No. 63,	} by Lord Monson, afterwards Lord Oxenbridge.
Royal Academy, 1886, No. 41, as Mrs.	
Payne Gallwey and her son Charles,	

Sold at Christie's, May 22, 1888, Lot 18 (Lord Oxenbridge, owner), to Messrs. T. Agnew and Sons, for £4,305, who sold it to John Pierpont Morgan.

ENGRAVED.

J. R. Smith, 1780, $13 \times 10\frac{7}{8}$ in.

S. W. Reynolds (S. Cousins, R.A.), $3\frac{3}{4} \times 3\frac{1}{8}$ in.

G. Zobel, 1874, $13\frac{1}{2} \times 11$ in., as Pick-a-back.

A First State by J. R. Smith, Buccleuch Collection, sold at Christie's in 1887 for £37 16s.; and a First State in 1895 brought £45 3s.

A bust, oval, was exhibited by the Rev. B. Gibbons in the Royal Academy, 1890, No. 1. To left, profile, unfinished, $22\frac{1}{2} \times 17\frac{1}{2}$ in.

"Mrs. Payne Gallwey, the wife of his Dilettanti sitter, carrying her pretty boy pick-a-back; one of his sweetest and silveriest though slightest works."—LESLIE AND TAYLOR'S *Life of Reynolds*, vol. ii., p. 224.

GALLWEY, Mrs. Payne.

Unfinished, in profile.

At Christie's, February 24, 1844, Lot 107 (Appleyard, owner), "A Lady with a child on her shoulder, admirably painted," bought in for £13 2s. 6d. This may be Mrs. Hartley or Mrs. Musters. July 5, 1845, Lot 81 (Burr, owner), "Mrs. Mayne Galway, a very elegant sketch purchased from the painter," bought in for £26 5s. March 16, 1849, Lot 86 (Capt. Scobell, owner), "Mrs. Mayne Galway, sketch purchased from the painter," to Norton, for £43 1s.

Belonged to Richard Collins, miniature painter; now owned by Mrs. Gibbons.

GAMMON, Miss.

Sat in 1762. Paid for 1761, Miss Gammon, £10 10s., and 1762, Miss Gammon, £10 10s.



GANDON, James, THOMAS BANKS, R.A., and PAUL
SANDBY, R.A.

Half length, canvas 41 × 35 in.

All at a table, with plans and mathematical instruments. See BANKS, *ante*,
p. 48.

EXHIBITED.

National Portrait Exhibition, 1867, No. 621, by Joseph Gillott.

GARDINER, Right Hon. Luke.

Born February 7, 1745; M.P. for the county of Dublin; member of the Privy Council in Ireland, and colonel of the Dublin militia. He married, first, July 3, 1773, Elizabeth, eldest daughter of Sir William Montgomery, Bart.; she died, November 7, 1783. He married, secondly, October 20, 1793, Miss Margaret Wallis. In 1789 made Baron Mountjoy, and Viscount in 1795. Lord Mountjoy fell at the head of his regiment at the battle of Ross, in Ireland, in 1798. His son was created Earl of Blessington.

Sat in 1784 as Colonel Luke Gardiner. Paid for January, 1785, Colonel Gardiner, £52 10s. July, 1785, Colonel Gardiner, given to Brook Boothby, Esq., £52 10s. He also paid in 1779, Mr. Gardiner, for his Lady and sisters, £472 10s. See TOWNSHEND.

There must either be two head-size portraits of Lord Mountjoy in existence, or one half-length. The two payments in 1785 may be first and second payments, Reynolds having omitted to record the fact of its being for Brooke Boothby in the first entry. The price of a 50 × 40 picture in 1785 was 100 guineas.

GARDINER, General William.

Head size, canvas 30 × 25 in.

Born October 23, 1748; second son of the Right Hon. Charles Gardiner; a major-general in His Majesty's service, and brother to Lord Mountjoy; he married Harriet, daughter of the Rev. Sir Richard Wrottesley, Bart.

Full face; powdered wig; red coat with epaulettes; black necktie, and white frill. The frame is inscribed as painted 1773.

Sat in 1773 as Mr. Gardiner.

The picture belongs to Lord Leconfield, and is No. 266 in the Petworth catalogue.

"At eleven (1773) arrives an Irish gentleman, The Right Hon. Luke Gardiner, now in London for his marriage with Miss Elizabeth Montgomery. . . . The upshot of Mr. Gardiner's

sittings, beside his own picture (now at Petworth), was a commission to paint the three beautiful sisters."—TOM TAYLOR, vol. ii., p. 5.

The compilers imagine that Mr. Tom Taylor is wrong in assuming that Mr. Luke Gardiner sat in 1773; the sitting as Mr. Gardiner would equally apply to his brother William, and the old inscription on the frame at Petworth would tend to confirm this.

GARDINER, Mrs. *See* LADY TOWNSHEND.

A portrait called "Hon. Mrs. Gardiner in a white dress" was withdrawn at Christie's, February 4, 1874, Lot 135, by the owner, W. J. Whyte.

GARDINER, Miss.

Sat in 1755.

GARDNER, Susannah, Lady. *See* MISS GALE.

GARDNER, William, and Mrs. Elizabeth.

Three-quarter length, canvas, oblong.

He was the son of Benjamin and Sarah Gardner, and was born about 1708. They were married in 1739. His wife was the daughter of the Rev. Hooe Robinson, of Chesham. They had several children; one, Elizabeth, born in 1748, was married in 1765, and it is through her that the picture descended to the present owner.

Mrs. Gardner, seated, with hands folded in lap; a cloak trimmed with fur; high hair with cap. Mr. Gardner standing at her side holding a book in both hands, looking down towards his wife.

Painted about 1760.

Sir J. Reynolds was a personal friend of the Gardners.

Originally painted with five children playing on the grass, but they were cut away early in the century. It belongs to C. E. Lart, Park Cottage, Lockwood, Huddersfield.

GARRICK, David.

Half length, canvas 30 × 25 in.

David Garrick; born 1716; died 1779; famous actor; son of a captain in the army; was born at Hereford, and came to London with Dr. Johnson—who was his tutor—in 1736, to study law. On the death of his father he joined his brother Peter as a wine merchant, but gave this up to go on the stage.

He made his first appearance under the name of Lyddal at Ipswich in 1741, and soon after played "Richard" in the theatre of Goodman's Fields, where his success enabled him to get an engagement at Drury Lane. In 1743 he went to Dublin, where his merit had full recognition. In 1747 he became joint-patentee with Mr. Lacey, of Drury Lane; two years later marrying Mademoiselle Violette, the celebrated dancer. He acted at Drury Lane until 1776, when he retired and sold his share in the concern. His last appearance was on June 10, as Don Felix in "The Wonder." He died January 20, 1779, and was buried in Westminster Abbey. He was also the author of numerous theatrical pieces, prologues, epilogues, and songs, and he altered several works of other dramatists, namely, "Romeo and Juliet," "The Tempest," "Cymbeline," "Every Man in his Humour," "The Gamester," "The Country Girl," etc., etc.

In Garrick's portrait Reynolds had to express something far subtler, more palpable and evanescent than the bold humour of Woodward or the pathetic dignity of Barry. He had to light the eyes with that meteoric sensibility, and to kindle the features with the fire of life which could deepen into the passion of Lear, sparkle in the vivacity of Mercutio, or twinkle in the fatuousness of Abel Drugger. He had to paint the man who, of all men that ever lived, presents the most perfect type of the actor: quick in sympathy, vivid in observation, with a body and mind so plastic that they could take every mould, and give back the very form and pressure of every passion, fashion, action; delighted to give delight, and spurred to ever higher effort by the reflection of the effect produced on others, no matter whether his audience were the crowd of an applauding theatre, a table-full of noblemen and wits, a nursery group of children, or a solitary black boy in an area; of inordinate vanity; at once the most courteous, genial, sore, and sensitive of men; scheming for applause even in the society of his best friends; a clever writer, a wit and the friend of wits, yet capable of mutilating "Hamlet" and degrading "The Midsummer Night's Dream" into a ballet opera. Such as he was, Reynolds has painted immeasurably the best portraits of him. There are seven of them; that of this year was the first. (Leslie and Taylor's "Life of Reynolds," vol. i., pp. 166, 167.)

Everybody painted him. Portraits by both Reynolds and Gainsborough were in the R.A., 1770. Zoffany in the same year had one in the character of Abel Drugger, bought by Sir J. for 100 guineas. An hour after the purchase Lord Carlisle offered him 20 guineas to part with it, which was accepted. The picture went to the lord, and the entire 120 guineas to his brother artist. Other portraits of Garrick are by Hayman, Dance, Cotes, Hone, and Angelica Kauffman.

Resting clasped hands on a table; books, inkstand, and papers; all the pen showing; right first finger uppermost. Painted for the Thrale Collection.

Sat in 1759, 1760, 1761, 1767, 1769, 1772, 1773. Note to the 1760 sitting : "Several times, and generally on a Sunday." To the 1767 sitting : "Once at 8" (Tom Taylor, vol. i., pp. 186, 282). Exhibited at the Royal Academy, 1776, No. 241.

Morning Post (Guido), 1776 : "No. 241 is David Garrick. It is certainly a likeness ; but there is a primness about the mouth which prevents it being a striking likeness."

EXHIBITED.

British Institution, 1848, No. 120, by Archdeacon Burney.

Royal Academy, 1877, No. 129, by the Rev. C. Burney.

Sold at the Piozzi sale, Streatham, by Squibb, May, 1816, Lot 63, for £183 15s., to Dr. Charles Burney.

This picture was recently at 12, Lewes Crescent, Brighton.

GARRICK, David.

Half length, 28 $\frac{3}{4}$ × 24 in.

Full face, and seated resting his clasped hands on a table ; inkstand, books, and papers ; only half the pen showing ; left first finger uppermost.

EXHIBITED.

British Institution, 1868, No. 148,	}	by the Marquess of Lansdowne.
National Portrait Exhibition, 1867, No. 607,		

ENGRAVED.

Thomas Watson, 1779, 13 $\frac{1}{4}$ × 11 in.

R. Laurie, 1779, 12 $\frac{3}{4}$ × 10 in.

Anonymous, in line, 4 $\frac{5}{8}$ × 3 $\frac{3}{4}$ in.

L. Schiavonetti, 1809, 4 $\frac{7}{8}$ × 4 in.

S. W. Reynolds (S. Cousins, R.A.), 3 $\frac{3}{4}$ × 3 $\frac{1}{8}$ in.

M. Langram, 4 $\frac{3}{4}$ × 3 $\frac{7}{8}$ in., oval.

W. Ridley, 2 $\frac{3}{4}$ × 2 $\frac{1}{8}$ in., oval.

Belonged in 1779 to Sir Thomas Mills.

The picture is in the possession of the Marquess of Lansdowne, and is No. 30 in the Lansdowne catalogue.

GARRICK, David.

Half length, canvas 30 × 25 in.

Seated to left ; head facing ; brown coat and wig ; hands crossed, resting on paper inscribed "Prologue," placed on green table ; with inkstand, books, etc.

Sat in 1776. Paid for June, 1776, by the Duke of Dorset, second payment, £35 5s.

EXHIBITED.

British Institution, 1846, No. 32, by Earl Amherst.

Dublin, 1872, No. 211, by Lord Buckhurst.

Guelph, 1891, No. 329, by Lord Sackville.

GARRICK, David.

Half length, canvas 28 × 23 in.

Looking full at the spectator ; in a dark reddish brown suit and white neckcloth. His thumbs are joined, and the hands rest on a paper inscribed "Prologue" on a green table before him, right first finger uppermost.

The picture belongs to the Duke of Bedford, and is No. 256 in the Woburn catalogue.

It is probably the picture sold at Burke's sale in 1812.

GARRICK, David.

Copy of the Thrale picture painted for Bennet Langton.

The Langton picture passed to Caleb Whitefoord, and sold at his sale at Christie's, June 15, 1810, Lot 39, for £6 6s., to Symmons, in which was included "one other ;" at Edmund Burke's sale, June 5, 1812, Lot 93, for £86 2s., to Colonel Bagwell, and May 16, 1846, Lot 30, estate of Sir Gregory Lewin, Garrick, painted for Bennet Langton, £28 7s., to Morant.

This picture was probably purchased from L. S. Myers in 1892 by Charles Sedelmeyer, of Paris, and was sold by him to P. A. Cheramy, of Paris.

GARRICK, David.

Head.

With a roll of paper in his hand, and books left ; left hand showing ; looking upwards.

ENGRAVED.

Freeman, 1807, $3\frac{1}{4} \times 2\frac{3}{4}$ in.

In the possession of John Taylor in 1807.

GARRICK, David.

Paid for February, 1779, Mr. Beauclerk, for a copy of Mr. Garrick and Dr. Johnson, £26 15s. ; November, 1779, Mr. Beauclerk, for Johnson and Garrick, £26.

GARRICK, David.

Half length, $29\frac{1}{2} \times 24\frac{1}{2}$ in.

As Kitley in "Every Man in his Humour."

Life size ; to left ; brown coat and cloak. On the back of the canvas is written with a paint brush, "David Garrick, æt. 52, 1768, J. R. pinx."

Sat in 1767.

EXHIBITED.

British Institution, 1827, No. 27, by George IV.

Royal Academy, 1876, No. 57, } by Her Majesty the Queen.
Guelph, 1891, No. 247,

ENGRAVED.

J. Finlayson, 1769, $13\frac{1}{2} \times 10\frac{7}{8}$ in.

C. A. Tomkins, 1864, 5×4 in.

J. Scott, 1864, $4\frac{3}{4} \times 4\frac{1}{8}$ in.

The Finlayson plate was probably the property of Reynolds, as it says under the print, sold by Mr. Parker and Mr. Finlayson, and at the commencement of the first ledger is a heading, "For Mr. Garrick's print, Mr. Stuart, Mr. Loyd."

GARRICK, David.

Half length, canvas 30×25 in.

As Kitley.

Replica.

Leaning on his right arm, his left hand visible beneath a cloak ; dressed in Vandyke costume.

EXHIBITED.

Manchester (Art Treasures), 1857, No. 286, by General Fox.

Grosvenor, 1884, No. 143, by Louis Huth.

This picture belonged to Stephen, 2nd Lord Holland, and afterwards to the Earl of Upper Ossory, who bequeathed it to Henry, Lord Holland, in 1818. It afterwards belonged to Colonel Fox in 1840, and was put up at Christie's, June 27, 1863, Lot 62 (Colonel Fox, owner), and bought in for £89 5s.; it was sold there, July 4, 1874, Lot 21 (General Fox, owner), for £77 14s., to Henry Graves and Co., who disposed of it to Louis Huth in 1875 for £250.

GARRICK, David.

Three-quarter length, 72×58 in., oblong.

Between Tragedy and Comedy.

Garrick leaning back with comic expression, being forced on by Comedy

with her laughing face and holding a mask ; while Tragedy, with severe countenance and uplifted arm, endeavours to restrain him.

Sat in 1761. Exhibited in the Society of Artists, 1762, No. 81.

EXHIBITED.

British Institution, 1813, No. 32, by John Julius Angerstein.

” ” 1843, No. 26, } by John Angerstein.
” ” 1851, No. 70, }

National Portrait Exhibition, 1867, No. 594, } by William Angerstein.
Royal Academy, 1872, No. 78, }

ENGRAVED.

E. Fisher, 1762, 20 × 16 in.,
Charles Corbutt, 16 × 13 in.,
Anthony Cardon, 1811, $8\frac{7}{8} \times 7$ in., } oblong.
S. W. Reynolds, $6\frac{3}{4} \times 5\frac{3}{8}$ in., }

A First State by Fisher, Allen Collection, sold at Christie's in 1893 for £78 8s.

“Miss Gwatkin has herself told me that her mother (Theophila Palmer) sat to Sir Joshua for the head of Comedy in the celebrated picture of Garrick.”—COTTON, 1856, p. 70. Tom Taylor says : “This could not be so, as she would only have been five years old.”

“In the year 1762 Reynolds produced his celebrated picture of Garrick between Tragedy and Comedy, for which the Earl of Halifax paid three hundred guineas.”—BEECHEY, 1852, vol. i., p. 156.

“Sir D. Neave has a beautiful repetition of the Comedy, called ‘Euphrosyne,’ which in silvery sweetness of colour and in archness of expression is superior, I think, to the Comedy.”—TOM TAYLOR, vol. i., p. 479.

Northcote says : “This picture is executed with the most consummate skill and taste. In the flesh and drapery of the figures there is the most brilliant colouring. Comedy is touched with the gayest colours of the rainbow, yellow, red, and orange, harmoniously blended and arranged. Iris herself could not be more beautiful or more light and elegant in her drapery. In the vest of Garrick the yellow, of rather darker hue, is continued from the dress of Comedy, and conducted from his figure into the clouds, through the autumnal tints of the foliage. A cloak or mantle of sober green is thrown obliquely across his body, and by artful management of light and shade is made the connecting link between orange and the long dark blue robe of Tragedy, which in the darkest parts approaches to black.”—BURNET'S *Life of Reynolds*, p. 95.

The original picture was after Lord Halifax's death sold to Mr. Angerstein for 250 guineas, of whom it was purchased by Messrs. T. Agnew and Sons, and sold by them to Lord Rothschild, the present owner.

GARRICK, David, and his Wife.

Three-quarter length, 54 × 66 in.

Mrs. Garrick ; Eva Maria Violette, of a Viennese family, educated as a dancer ; her name was Viegel, and she assumed that of Violette by command of the Empress Maria Theresa ; first appeared at Drury Lane, 1746 ; married,

1749, David Garrick, whom she survived forty-three years, dying suddenly in 1822, aged ninety-eight.

Seated on a garden seat in a landscape ; Garrick holding a book in his right hand ; Mrs. Garrick holding her left hand up to her face, her right hand on her lap.

Sat in 1772 and 1773. Paid for January 17, 1775, Mr. Fitzmaurice, for a picture of Mr. and Mrs. Garrick, £157 10s. Exhibited in the Royal Academy, 1773, No. 238.

EXHIBITED.

British Institution, 1860, No. 151, by the Earl of Orkney.

National Portrait Exhibition, 1868, No. 837, by W. O. Foster, M.P.

The picture was left by Mr. Fitzmaurice to the Earl of Orkney, and was bought in by the owner, Lord Orkney, at Christie's, May 11, 1860, Lot 194, for £367 10s., and sold in same rooms, June 15, 1861, Lot 108, described as painted for the grandfather of Lord Orkney (same owner), for £892 10s., to Foster.

"The great actor and his wife are represented together on a garden seat in their grounds at Hampton ; he just closing the book from which he had been reading to her. It is a very vigorous picture ; the characteristic vivacity of Garrick's face and action are expressed with the mastery which I have noticed in the character of Sir Joseph Banks. Mrs. Garrick, though always the delight and charm of Garrick's house, was now no longer the lovely, light-limbed, laughing Eva Maria Violette, for love of whom Garrick, twenty-five years before, had dressed in woman's clothes that he might slip a letter into her chair without compromising her or offending her watchful protectress, Lady Burlington, and who had witched the world as a dancer, while she won friends among the titled and the great by her grace, good humour, and modest sweetness of disposition. In Lord Normanton's gallery is a most fascinating sketch of her which must have been painted in the first years of Sir Joshua's acquaintance with her. Slight as it is, those who have seen it will not easily forget it. In the picture of her sitting with her husband, painted this year (1772), she appears of matronly character, with a handsome, sensible, kindly face : the dress is painted with singular force and freedom."—*LESLIE AND TAYLOR'S Life of Sir Joshua*, vol. i., pp. 436-37.

A picture described "David Garrick, Mrs. Garrick, and child," was exhibited in the National Portrait Exhibition, 1867, No. 551, by T. Grissell. Half length figures ; Mrs. Garrick with infant asleep on her knee ; Garrick to her left holding papers ; 48 × 40 in. David and Mrs. Garrick had no family, and there is no record of any such picture having been painted by Reynolds. "David and Mrs. Garrick" (Howell, owner), was sold at Christie's, November 30, 1890, Lot 450, for £9 19s. 6d., to Grego.

The following other portraits called Garrick by Reynolds have been sold at Christie's :

	Lot.			£	s.	d.	
May 8, 1830.	3.	Ludgate, owner.	Head of	1	0	0	Bought in.
Mar. 27, 1845.	140.	Bayley, owner.	Between Tragedy and Comedy	1	14	0	Southey.
Feb. 18, 1886.	59.	Woodcock, owner.	Engraved by Laurier .	19	19	0	Bought in.



GARRICK, Mrs.

Mrs. Garrick, said to have been a birthday present to Garrick, from the collection of the late W. Y. Offley, bought in at Christie's, May 9, 1865, Lot 149 (Purnell, owner), for £15 15s.

GAUTHIER, Monsieur.

Half length, oval.

In a cap and loose dressing-gown ; head inclined over the left shoulder.

Painted in Paris on Sir Joshua's return from Italy in 1752.

ENGRAVED.

S. Fessard, $14 \times 9\frac{5}{8}$ in.

S. W. Reynolds, $1\frac{5}{8} \times 1\frac{1}{8}$ in.

GAWLER, John.

Half length, canvas 30 x 25 in.

Of Ramridge House, Hampshire ; was a solicitor of the Inner Temple ; born 1726. He married, March 18, 1760, Caroline, eldest daughter of John, 3rd Lord Bellenden. He died at Bath, December 24, 1803.

Sitting ; front face ; leaning on his right arm ; the hand holds a pen.

Sat in 1776 and 1777. Paid for December 25, 1776, Mr. Gawler, £36 15s.

Bought in at Christie's, March 19, 1892, Lot 727 (Marshall, owner), for £115 10s.

ENGRAVED.

J. R. Smith, $13\frac{3}{4} \times 10\frac{7}{8}$ in.

R. B. Parkes, 1863, 5 x 4 in.

This picture together with the next were presented in 1845 by Henry Gawler to the Rev. Francis Courtenay, from whom it passed into the possession of W. Bellenden Ker, who bequeathed to it Mrs. Courtenay, of Marton House, Penrith, who owned it in 1863.

GAWLER, Hon. Mrs. Caroline.

Caroline Bellenden, eldest daughter of John Ker, 3rd Lord Bellenden ; married, March 18, 1760, John Gawler. She died April 1, 1802.

Paid for April, 1778, Mrs. Gawler, £36 15s. Pocket-book of this year missing.

Bought in at Christie's, March 19, 1892, Lot 726 (Marshall, owner), for £315.

ENGRAVED.

R. B. Parkes, 1863, 5 × 4 in.

GAWLER, John Bellenden, and Henry.

Three-quarter length, $34\frac{1}{2} \times 27\frac{1}{2}$ in.

"The Schoolboys."

Sons of John Gawler; the first, John Bellenden, became captain in the Guards in 1790, and took the name of Ker-Bellenden by sign manual, 1805, at the instance of William, 4th Duke of Roxburghe, who had also appointed him his heir; the bequest, however, was set aside by the decision in the Roxburghe peerage case. The younger, Henry, was born in 1766, and married, February 17, 1794, Lydia Frances, daughter of Robert Neale; he died at Ramridge, near Andover, August 15, 1852.

Two little boys with a Newfoundland dog. The auburn-haired elder brother, to the left, is dressed in a black suit, and white lace collar and cuffs; he carries a portfolio under his left arm, and with his right hand caresses the upturned head of the dog. The black-eyed younger boy clasps his brother round the shoulders with his left arm and points outwards with his right; landscape background.

Sat in 1777. 1778, Master Gawler and his brother, £73 10s.

EXHIBITED.

British Institution, 1842, No. 176, by John Bellenden Ker.

Grosvenor, 1889, No. 50, by Lord Burton.

The picture belonged in 1863 to Mrs. Courtenay, and was sold at Christie's, March 8, 1873, Lot 81 (Harrison, owner), for £577 10s., to Agnew; March 17, 1877, Lot 60, Gaunts House Sale, for £630, to Evering; May 10, 1878, Lot 233 (John Heugh, owner), for £336, to Agnew; April 30, 1887, Lot 94 (Graham, owner), for £2,415, to Agnew, who sold it to Lord Burton, the present owner.

ENGRAVED.

J. R. Smith, 1778, $13\frac{1}{2} \times 10\frac{7}{8}$ in.

S. W. Reynolds, $4\frac{7}{8} \times 4$ in.

An impression in the Palmerston Collection, sold at Christie's in 1890, brought £22 1s.

GEAKLE or JEKYLL, Colonel.

Sat in 1755.

L GELL, Captain, afterwards Admiral.

Three-quarter length, canvas.

Younger brother of Philip Gell.

Sat in January, 1786, as Captain Gell.

The picture of Admiral John Gell was bequeathed to Greenwich Hospital by Admiral Sir Hugh Palliser, Bart.

L GELL, Philip.

Whole length, canvas 93 × 57 in.

Born 1723. He was a smart "young man about town" of his day, and well known in society. Died 1795.

With a gun in his hand, and a spaniel on his right; aged about forty.

Sat in May, 1761, and June, 1768, as Mr. Gell.

Memo., June, 1768: "Philip Gell, to Hopton, near Ashbourne, Derbyshire."

Mr. H. Chandos Pole Gell sends us the following printed receipt: "Receiv'd June 28, 1763, from — Gell, Esq., the sum of eighty Guineas being the (last half *erased*) payment for his portrait, by me, J. Reynolds. £84."

The picture belongs to H. Chandos Pole Gell, at Hopton Hall, Wirksworth, Derbyshire.

L GELL, Miss.

A model.

Sat twice in 1769.

Memo., April, 1769: "To be sent to Leith by sea, directed to Mr. Charles Brown, writer, at Edinburgh."

Mr. H. Chandos Pole Gell possesses a portrait of Mary Gell by Knapton, 1752.

✓ GEORGE II.

Half length, canvas 33½ × 26½ in.

Full face; looking towards the left; wearing a wig; in armour ornamented with gold; red ermine-lined cloak over right shoulder; left hand resting on a stick; ribbon of the Garter from left shoulder.

Born 1683; died 1760.

Paid for 1763, Lord Holderness, for a copy of his late Majesty, £31 10s.

The picture belonged to the Earl of Chichester, and is now the property of Lord Wolverton.

✓ GEORGE III.

Three-quarter length, 50 × 40 in.

Eldest son of Frederick, Prince of Wales; born, June 4, 1738; succeeded, 1760; married, 1761, Charlotte, daughter of Charles, Duke of Mecklenburgh-Strelitz; died 1820.

Life size; to right; blue gold-embroidered coat; red mantle lined with ermine; ribbon of the Garter; right hand on hip; crown on cushion to right.

Sat in January, 1759, as the Prince of Wales.

*

EXHIBITED.

Guelph, 1891, No. 49, by Her Majesty the Queen.

✓ The picture belongs to Her Majesty the Queen, at St. James's Palace
GEORGE III.

Head size.

The face turned in three-quarters to the left; white wig and white cravat; a large ermine cape and the collar of the order of the Garter over it.

The picture belongs to the Marquess Camden, at Bayham Abbey.

GEORGE III.

Whole length, canvas $108\frac{1}{2} \times 70$ in.

Seated in his robes, with sceptre in his right hand; crown on a table; a canopy and aisles of the Abbey.

Sat in July, 1770, and May, 1779, as the King. Paid for, September, 1779, His Majesty and Queen, £420.

EXHIBITED.

British Institution, 1813, No. 1,	} by the Royal Academy.
" " 1843, No. 4,	
National Portrait Exhibition, 1867, No. 447,	
Royal Academy, 1872, No. 272,	
" " 1873, No. 278,	

ENGRAVED.

W. Dickinson and T. Watson, 1781, $29\frac{1}{4} \times 20$ in.

S. W. Reynolds, $8\frac{1}{2} \times 6$ in.

R. H. Cromek (line), $4\frac{1}{8} \times 3$ in.

J. Heath, $6 \times 4\frac{1}{2}$ in.

Unknown (stipple, reduced), $5\frac{1}{8} \times 3\frac{7}{8}$ in.

Unknown (stipple), $8\frac{5}{8} \times 6$ in.

F. Bromley, 1863, 9×6 in.

The picture, together with that of Queen Charlotte, was presented to the Council Room of the Royal Academy by His Majesty George III., and the frames are so inscribed. For full particulars of the other pairs that were painted by Reynolds, *see under* QUEEN CHARLOTTE, *ante*, p. 166.

Portraits of George III. and Queen Charlotte were exhibited at Bath in 1839, Nos. 76 and 81, by Charles Geary.

A smaller replica of George III. belongs to Her Majesty the Queen, at St. James's Palace.

From a newspaper, 1790: "A fine whole-length portrait of His Majesty, in his robes, with the crown and sceptre, arrived at the Guildhall, Worcester, on Saturday se'night, from London. It is executed in a most masterly manner by Sir Joshua Reynolds, and is a present which the King was pleased to grant when in that city in 1788, at the request of the then mayor, to be placed among their other pictures in their Hall in commemoration of his doing that city the honour by his presence, and for the loyalty shown to his person by the citizens at large."

The following portraits of George III. and Queen Charlotte have been sold at Christie's :

	Lot.		£	s.	d.	
1821, May 26.	4.	Thomond, owner. His present Majesty when young, etc.	7	7	0	Wansey.
" "	18.	Thomond, owner. George III. and Queen	15	4	6	Rutley.
1827, May 12.	8**.	Molteno, owner. Queen Charlotte . . .	1	0	0	Bought in.
1838, March 17.	56.	Smith, owner. George III.	23	2	6	"
" "	57.	" " Queen Charlotte. Both from Admiral Phillips's sale	20	9	6	"
1840, Feb. 29.	90.	Fuller, owner. George III. and Queen .	3	8	0	R. Waller.
1846, May 2.	68.	Copeland, owner. George III. Small whole length	4	0	0	Morley.
1846, May 15.	1.	B. M. Mathew, owner. George III. in robes. Whole length	2	2	0	Graves.
" "	2.	B. M. Mathew, owner. Queen Charlotte .	4	15	0	Warneck.
1847, July 10.	132.	Thane, owner. George III. Whole length }	7	7	0	Graves.
" "	133.	" " Queen Charlotte				
1852, July 3.	92.	R. Easton, owner. Queen Charlotte. Whole length, in robes	12	10	0	Walesby.

Another pair was given to John, 4th Earl of Darnley, by Governor William Bligh, R.N., on his return from New South Wales in 1808 ; they had been presented to him by George III., and are now the property of the Earl of Darnley, and are Nos. 132 and 133 in the Cobham Hall catalogue.

GEORGE III., Marriage of.

Full length, oblong, canvas 49 × 38 in.

Sketch of small figures grouped in front of the altar.

EXHIBITED.

British Institution, 1833, No. 30, by Mrs. Woodburn.

National Portrait Exhibition, 1867, No. 445, by Her Majesty the Queen.

Sold at Greenwood's, April 16, 1796, Lot 11, for £5 5s., to Elwin. Bought in by the owner (Woodburn, senior), May 12, 1821, Lot 69, for £29 8s. 6d.

The picture was afterwards purchased from Mrs. Woodburn in 1833 by Henry Graves and Co., and sold by them to Her Majesty the Queen. It hangs at Windsor Castle.

GEORGE IV. *See* PRINCE OF WALES, page 1020.

GEORGE, Miss.

Sat in 1777. Paid for, July, 1777, Miss George (£35 the whole), £20.

GERMAIN, Mr. *See* JERMAN, page 515.

Sat in 1760.

GERMAIN, Mrs. *See* JERMAN, page 515

Sat in 1760.

GERMAIN, Miss Anna. See JERMAN, page 515.

Sat in 1760.

GERMAIN, George, Lord. See LORD SACKVILLE, page 857.

GIARDINI, Signor.

The violinist, composer, and opera manager.

Sat in 1760.

ENGRAVED.

A sketch of the head by an unknown engraver, $11\frac{1}{2} \times 9\frac{5}{8}$ in.

The picture once belonged to William Cox.

A picture described "Giardini, Engraved," was sold at Christie's, July 22, 1871, Lot 108 (Green, owner), for £1 7s., to Thomas.

GIBBON, Edward.

Half length, canvas 30 × 24 in.

Edward Gibbon, born April 27, 1737; died January 16, 1794; historian. Born at Putney, and educated at Westminster and Magdalen College, Oxford. While at the university he became a Roman Catholic, but returned to Protestantism in the following year. At Lausanne he met Voltaire, and fell in love with Mademoiselle Curchod, afterwards Madame Necker. In 1758 he was in London, and after a short term of service in the Hampshire militia he re-visited the Continent, staying chiefly at Paris and Rome. When again in England he wrote "*Mémoires Littéraires de la Grande Bretagne*," and set to work on his great book, "*The Decline and Fall of the Roman Empire*," the first volume of which appeared in 1776, and the last in 1788. He entered Parliament in 1774 as a supporter of Lord North; wrote the "*Mémoire Justificatif*," and obtained a place at the Board of Trade. From 1783 to 1793 he resided at Lausanne, and died in England in the following year, when he came to pay a visit to Lord Sheffield.

"There is a Sunday engagement with Gibbon, not yet a Lord of Trade, but a pleasure-loving, self-indulgent, though neither idle nor unobservant man-about-town, with a seat in the Commons for Liskeard; member of all the clubs, from Almack's to the 'Turk's Head'; welcomed in the best society, literary, political, and fashionable, and drinking in with delight the incense of praise and success. The first volume of his History had appeared in 1776."—LESLIE AND TAYLOR'S *Life of Sir Joshua*, vol. ii., p. 177.

Facing, head to left; in scarlet coat and waistcoat, and hair *en perruque*.

Sat in May, 1779. Paid for, July, 1781, Mr. Gibbon, £36 15s. (On the same page in the ledger is written, "Mr. Gibbon and Mrs. Gibbon," but with no date or prices. Was there a Mrs. Gibbon?) Exhibited at the Royal Academy in 1780, No. 18.

"Good and like."—WALPOLE.

Public Advertiser, 1780: "No. 18, portrait of Gibbon, is admirably painted, and a good likeness."

"That wonderful portrait, in which, while the oddness and vulgarity of the features are refined away, the likeness is perfectly preserved."—ROGERS'S *Table Talk*.

His portrait by Reynolds hung over the chimney-piece in his house at Lausanne. This picture was probably left to his friend, the Earl of Sheffield, as there is no record of the latter paying for it.

EXHIBITED.

National Portrait Exhibition, 1867, No. 667,	} by the Earl of Sheffield.
Royal Academy, 1884, No. 59,	
Guelph, 1891, No. 198,	
Gibbon Exhibition at the British Museum, 1894,	

The picture was sold by the Earl of Sheffield to the Earl of Rosebery, who now owns it.

ENGRAVED.

John Hall, 1780, $3\frac{3}{4} \times 3\frac{1}{8}$ in.
W. C. Edwards, $4\frac{5}{8} \times 3\frac{5}{8}$ in.
W. Holl (stipple), $3\frac{3}{4} \times 3$ in.
Worthington, $4\frac{1}{4} \times 3\frac{1}{4}$ in.
R. Paye, 1825, $4\frac{3}{4} \times 4$ in.

GIBBON, Edward.

Head.

Sat twice in 1779.

EXHIBITED.

British Institution, 1846, No. 11, by J. H. Mann.

Sales of Gibbon at Christie's :

	Lot.		£	s.	d.	
1831, July 6.	134.	Jackson, owner	13	2	6	Boxall.
1858, May 24.	318.	W. Havell, owner. Oval ; in a crim- son coat	40	19	0	Tarlton.
1871, April 22.	195.	J. H. Mann, owner	30	9	0	Pearce.
1885, May 8.	189.	H. de Zoete, owner. Collection of the late Sir C. F. Williams, 29 × 24 in.	26	5	0	Edwards.

GIBBON, Edward.

Three-quarter length.

When a young man.

In a scarlet coat ; looking to the right.

ENGRAVED.

S. W. Reynolds, 1820, $3\frac{3}{4} \times 3\frac{1}{8}$ in., as anonymous No. 3, but since altered to Edward Gibbon.

Cotton says, "Bequeathed by Mrs. W. Browne to Dr. Elliotson."

GIBBON, George.

Three-quarter length, canvas 50 × 40 in.

Lieutenant-Governor of Plymouth ; died 1745.

Standing on Plymouth citadel, looking towards Mount Batten ; right hand outstretched, forefinger pointing ; a spaniel by his side ; Mount Edgumbe in the background.

"A portrait of G. Gibbon, Esq., Lieutenant-Governor of Plymouth (who died in 1745), belonging to the Rev. W. C. Evans, vicar of Campsall, near Doncaster, is ascribed to Reynolds at this period" (1744).—TOM TAYLOR, vol. i., p. 27, note.

The picture belongs to Miss Evans, of Pendower, Plymouth, the eldest daughter of the Rev. William Cornwallis Evans.

GIDEON, Sir Sampson, Bart., afterwards Lord Eardley.

Whole length, canvas 84 × 58 in.

Sir Sampson Gideon, Baronet, of Spalding, co. Lincolnshire, and of Belvidere in Kent ; born 1744 ; created a baronet in his eleventh year ; took the surname of Eardley in 1789, and was created in the same year Baron Eardley of Spalding, in the peerage of Ireland ; son of the great loan contractor, the Rothschild of his day, who died in 1762. Married, December 6, 1766, Maria Marow, daughter of the Right Hon. Sir John Eardley Wilmot, Chief Justice of the Common Pleas, and by that lady, who died March 1, 1794, had (with two sons, born December 29, 1771, and May 22, 1775, who died before their father), Maria Marow, married George, Lord Saye and Sele ; Charlotte Elizabeth, married Culling Smith, afterwards Sir Culling Smith (her son was Sir Eardley Gideon Culling Eardley, Bart.) ; and Selina, married J. W. Childers. Died at the age of eighty, on December 25, 1824, when the peerage became extinct.

Standing ; crimson coat and breeches ; silk stockings ; gentleman-commoner's gown ; near him a table, on which are an inkstand and a college cap, and beneath it some large volumes.

Sat in October, 1764, and April, 1770. Paid for October 25, 1764, Sir Sampson Gideon, £52 10s. ; 1767, Sir Sampson Gideon, £52 10s. ; November 13, 1769, Sir Sampson Gideon, £52 10s.

EXHIBITED.

Royal Academy, 1884, No. 20, by Viscount Gage.

The picture belongs to Viscount Gage.



Maria Theresia

GIDEON, Maria Marow, Lady, afterwards Lady Eardley.

Half length, oval, 30 × 24 in.

Miss Maria Wilmot, daughter of the Right Hon. Sir John Eardley Wilmot, Chief Justice of the Common Pleas, married, December 6, 1766, Sir Sampson Gideon, Bart., who became Lord Eardley in 1789; she died March 1, 1794.

Profile; high headdress, with pearls; an ornament on shoulder; wide sleeves.

Sat in May, 1769, as Lady Gideon.

EXHIBITED.

British Institution, 1861, No. 143, by Sir Culling Eardley, Bart.

Lady Eardley, in a white dress, sold at Christie's, February 6, 1857 (Ashby, owner), for £52 10s., to Austin.

ENGRAVED.

T. Watson, 1771, $13\frac{1}{2} \times 11\frac{1}{2}$ in.

S. W. Reynolds, $2\frac{3}{8} \times 2$ in.

The picture belongs to Mrs. Culling Hanbury, and hangs at Bedwell Park, Hatfield.

At the masquerade of April 30, 1772, Lady Gideon appeared as a "Spinning Girl."

GIDEON, Maria Marow and her Brother, Children of Sir Sampson.

Whole length, canvas 93 × 55 in.

Miss Maria Marow Gideon; born November 22, 1767; married September 8, 1794, George William, 11th Lord Saye and Sele; died September 5, 1834; and her brother, the Hon. Colonel William Eardley, born May 22, 1775, died September 17, 1805, unmarried, in the lifetime of his father.

Seated, in a white dress, with a black hat and feathers. Her brother is standing, with a walking-stick in his right hand; landscape background.

Miss Gideon sat in September, 1786, April, 1787, and February, 1788; Master Gideon sat in October, 1786. Paid for, June 21, 1787, Sir Sampson Gideon, for his son and daughter, £300. Exhibited at the Royal Academy in 1788, No. 226.

EXHIBITED.

British Institution, 1861, No. 166, by Sir Culling Eardley, Bart.

The picture belongs to Mrs. Culling Hanbury, and hangs at Bedwell Park, Hatfield.

V
GIFFORD, Mr.

Sat in 1759 and 1760. Paid for, August, 1760, Mr. Gifford, £15 15s.

GIFFORD, Miss.

Sat in 1760 and 1761. Paid for, August, 1760, Miss Gifford, £15 15s.

GILL, Captain.

Paid for, July 30, 1786, Sir Edward Hughes, whole length and a head, Mr. Sharp, Mr. Cuthbert, Captain Gill, £577 10s.

From the above entry Sir Edward appears to have paid for portraits of those three gentlemen ; and although there are no sittings recorded, the facts that the Diary for 1785 is missing, and that on the plate of Joshua Sharp the ownership is given to Vice-Admiral Sir Edward Hughes, confirm it.

GISBROUGH, Doctor.

Sat in 1765.

GLANDORE, Diana, Countess of. See SACKVILLE.

GLOUCESTER, H.R.H. William Henry, Duke of, K.G.

Half length, canvas 29 × 24½ in.

Son of Frederick, Prince of Wales. Born November 14, 1743 ; created, November 19, 1764, Duke of Gloucester and Edinburgh, and Earl of Connaught ; married, September 6, 1766, Maria, Countess Dowager Waldegrave. He died 1805.

Face turned to the right ; red coat, with the star and Order on the breast.

Sat in 1770. Paid for, July 13, 1770, Duke of Gloucester, £73 10s.

EXHIBITED.

Grosvenor, 1884, No. 47, by Earl Waldegrave.

This picture was left to Earl Waldegrave by Princess Sophia of Gloucester.

GLOUCESTER, Prince William Frederick of.

Whole length, canvas $53\frac{1}{2} \times 38\frac{1}{2}$ in.

Second Duke of Gloucester; born in Rome, January 15, 1776; K.G., G.C.B., field-marshal in the army; educated at Trinity College, Cambridge; succeeded to the dukedom in 1805; married, July 22, 1816, his first cousin, the Princess Mary, daughter of George III.; died November 30, 1834, when his honours became extinct.

As a boy, in a Vandyke dress; his right hand resting on a stick, and holding a hat with feathers.

Sat in March, 1780. January, 1788, Duke of Gloucester, for Prince William, sent home, £105. Exhibited at the Royal Academy in 1780, No. 167.

"Well, but too washy."—WALPOLE.

EXHIBITED.

British Institution, 1813, No. 78, }
" " 1843, No. 42, } by Princess Sophia of Gloucester.
Royal Academy, 1879, No. 45, }
Grosvenor, 1884, No. 53, } by Trinity College, Cambridge.

The Rev. Canon Douglas Gordon writes, October 22, 1898:

"When I went up to Trinity in 1842 I used to see a great deal of the Princess Sophia Matilda, Ranger of Greenwich Park, and as a freshman full of admiration for my college, of which I used to boast. One day the old Princess showed me the picture of the Duke her brother (who was Chancellor of Cambridge), and asked if I thought it would look well in the Hall. On my saying what a boon it would be, she very graciously said: 'You can tell Dr. Whewell that I will leave it to the college through you, and I hope you will see this picture placed in a good position.' At her death I took it down to Trinity, where I was still an undergraduate. She left me a very handsome ring, and my father succeeded her as Ranger."

Christie's, May 18, 1821 (Lady Thomond, owner), Lot 9, H.R.H. the late Duke of Gloucester, to Cholmondeley, for £13 13s.

ENGRAVED.

Caroline Watson, 1784, $11\frac{1}{4} \times 8$ in.

H. R. Robertson, 1884, $19\frac{1}{2} \times 14$ in.

Charles A. Tomkins, 1863, $6\frac{1}{4} \times 4\frac{3}{8}$ in.

The picture belongs to Trinity College, Cambridge.

GLOUCESTER, H.R.H. Maria, Duchess of.

Whole length, canvas $73\frac{1}{2} \times 54$ in.

Maria, daughter of Hon. Sir Edward Walpole; married, May 15, 1759, James, 2nd Earl Waldegrave; became a widow, April 8, 1763; and married,

secondly, September 6, 1766, H.R.H. William Henry, Duke of Gloucester. She died, August 23, 1807, having become a widow for the second time in 1805.

Seated, leaning on her right hand ; plait of hair over her shoulder.

Sat in 1771. Paid for, February 7, 1779, Duke of Gloucester, for the Dutchess and Princess Sophia, £236 5s. This payment must be for the full-length of her at Buckingham Palace, and as a part payment for Princess Sophia with a dog. Exhibited at the Royal Academy, 1774, No. 214. See page 366.

The picture belonged to H.R.H. Mary, Duchess of Gloucester, who bequeathed it in 1857 to H.R.H. the Prince Consort ; it is now in the possession of Her Majesty the Queen at Buckingham Palace. A copy in water-colour was made of this picture by the Right Hon. Lady Abercromby for H.R.H. Princess Henry of Battenberg. Lady Abercromby has also a copy of the head only in her own possession.

✓ GLOUCESTER, H.R.H. Maria, Duchess of, and Child.

Three-quarter length, arched top, canvas 50 × 40 in.

With her daughter, Princess Sophia.

Life-size, to left ; the Duchess holds by both hands the child, standing on the arm of a chair, the head facing the spectator, holding her mother's chin with her right hand. The Duchess wears a white dress and blue scarf ; the child is in a white frock, and cap with blue ribbons ; architectural background.

EXHIBITED.

Guelph, 1891, No. 96, by the Rev. B. Gibbons.

Sold at Christie's, May 26, 1894, Lot 55 (Gibbons, owner), for £315, to Jones.

GLOUCESTER, H.R.H. Maria, Duchess of.

Leaning on her hand, in a dark dress.

ENGRAVED.

J. Finlayson, 1773, 17 $\frac{7}{8}$ × 14 in.

GLOUCESTER, H.R.H. Maria, Duchess of.

Half length, oval, canvas 36 × 28 in.

Seated, profile to right, head resting on left hand, and looking up ; white dress, with gold spots.

EXHIBITED.

British Institution, 1823, No. 13, by Earl Harcourt.

„ „ 1858, No. 132, by G. V. Harcourt, M.P.

National Portrait Exhibition, 1867, No. 461, by the Rev. W. V. Harcourt.

Royal Academy, 1880, No. 14, by E. W. Harcourt.

ENGRAVED.

S. W. Reynolds (S. Cousins, R.A.), 1823.

Another picture in the Royal Academy, 1886, No. 20, same title, exhibited by Mrs. Cooper. Three-quarter figure, seated to right, in a landscape, three-quarter profile; she is leaning forward, her chin resting on her left hand, and looking up; white dress; 36×27 in.

GLOUCESTER, Princess Sophia Matilda.

Whole length, canvas 30×25 in., oblong.

Daughter of William Henry, Duke of Gloucester, and Maria, Countess Dowager Waldegrave, Duchess of Gloucester; born, May 20, 1773; died, November 29, 1844.

A child lying on the ground, looking to front, in a cap and frock; her left arm round a poodle dog, on which her head is resting; trees in the background; hills in the distance to left.

Sat in 1774. Paid for, February, 1779, Duke of Gloucester, for the Princess Sophia, £50; and Duke of Gloucester, for the Dutches and Princess Sophia, £236 5s. (including the Duchess's portrait). Exhibited in the Royal Academy, 1774, No. 215.

EXHIBITED.

British Institution, 1813, No. 111 (Fourth Catalogue), by the Duke of Gloucester.

British Institution, 1843, No. 30, } by the Duchess of Gloucester.

„ „ 1845, No. 84, }

„ „ 1861, No. 167, }

International, 1862, No. 64, } by Her Majesty the Queen.

Grafton, 1895, 107a,

ENGRAVED.

T. Watson, 1775, $12\frac{7}{8} \times 10\frac{7}{8}$ in., oblong.

S. W. Reynolds (S. Cousins, R.A.), $5\frac{1}{8} \times 4\frac{1}{4}$ in., oblong.

First State in the Buccleuch Collection sold at Christie's in 1887 for £10 10s.

"In the case of the President, at all events, the public of 1774 had reason to be grateful that the Academy of that day set no limit to the number of pictures by one master admitted to the Exhibition. Thanks to this they were this year able to enjoy at once the matronly charms of the Duchess and the infantine loveliness of her little daughter, rolling on the ground, with her fat, rosy arms round the neck of her playmate lapdog, and her sweet round cheeks laid lovingly by the side of his curly head and wet black muzzle."—TOM TAYLOR, vol. ii., p. 77.

Bequeathed by the Duchess of Gloucester to Her Majesty the Queen.

The following Gloucester portraits have been sold at Christie's :

	Lot.	Owner.		£	s.	d.	
1821, May 18.	9.	Thomond.	H.R.H. the late Duke of Gloucester	13	13	0	Cholmondeley.
1823, „ 3.	39.	Penney.	Late Duchess of Gloucester .	5	15	6	Martin.
1823, „ 31.	49.	Hoppner, R.A.	Duchess of Gloucester .	5	5	0	Rutley.
1823, „ 31.	57.	Hoppner, R.A.	Duchess of Gloucester. Small whole-length finished portrait ; small sketch of the Marlborough family ; and a lady's portrait. . . .	8	10	0	Reinagle.
1874, July 4.	84.	Howard.	Duchess of Gloucester .	36	15	0	Bought in.
1880, Feb. 26.	101.	Fenton.	Duke of Gloucester .	7	7	0	Cox.
1889, June 29.	26.	Miss Gwyn.	Duchess of Gloucester as a child. This must mean Princess Sophia	11	0	0	Agnew.

GLOVER FAMILY.

Bought in at Christie's, April 27, 1860, No. 95, by the owner, Heald, for £52 10s. Sold there, May 3, 1884, No. 203, same owner, for £2 2s., to Watson.

As there are no recorded sittings, this picture must be considered of doubtful authenticity.

GODDARD, Mr.

Sat in 1782.

GODDARD, Miss.

Sat in 1760. Paid for, August, 1760, Miss Goddard, £42.

GODDE, Miss.

Sat in 1767. Paid for, January 29, 1770, Miss Godde, £36 15s.

Memo. : "To send Miss Godde's picture to Mr. Smith, Park Street, Grosvenor Square. 1767. Miss Godde, senza olio, in finishing."

GODOLPHIN, Francis, Lord, of Helston.

Succeeded, October 24, 1733. Married, first, 1734, Lady Barbara Bentinck; and, secondly, Lady Anne Fitzwilliam. His lordship died in 1785, when the barony of Godolphin became extinct.

Sat in 1753.

"Immediately after this successful production (Admiral Keppel) he painted several portraits of the Colebrooke family, Lord Godolphin, the Duke of Devonshire, and many others."—COTTON, 1856, p. 252.

GOLDSMITH, Oliver.

Head size, canvas 29 × 24 in.

Son of the Rev. Charles Goldsmith; born at Pallas, co. Longford, Ireland, 1728; entered Trinity College, Dublin, as a sizar in 1745, where his expenses were mainly borne by his uncle, the Rev. Thomas Contarini; studied medicine in Edinburgh; embarked for the Continent, and visited Leyden; travelled through France, Germany, and Italy; took a degree at Padua. In 1764 his poem of the "Traveller" was published; in 1766, the "Vicar of Wakefield." The "Good-Natured Man" was brought out in 1767; the "Deserted Village" (dedicated to Sir Joshua Reynolds), 1770, and "She Stoops to Conquer" in 1773. He never could disengage himself from pecuniary difficulties, in some measure due to his generous disposition, and died of fever in 1774. His remains rest in the Temple burial-ground.

Face almost completely in profile; turned towards the right; open neck; plain white collar; furred mantle of purplish colour, open to show the neck; right hand raised, holding a small book.

Painted for Mrs. Thrale.

Sat in 1766. Exhibited at the Royal Academy in 1770, No. 151.

EXHIBITED.

British Institution, 1813, No. 122, by Mrs. Piozzi.

Sold in the Streatham sale, by Squibb, May, 1816, Lot 60, for £133 7s., to the Duke of Bedford.

ENGRAVED.

J. Marchi, 1770, $15\frac{3}{4} \times 12\frac{7}{8}$ in.

T. Holloway, $3\frac{5}{8} \times 2\frac{7}{8}$ in.

Waknower, oval, $6\frac{7}{8} \times 5\frac{1}{2}$ in.

S. W. Reynolds, $3\frac{3}{4} \times 3$ in.

R. Graves, A.R.A., 1828, $4\frac{1}{8} \times 3\frac{1}{4}$ in.

An impression by Marchi in the Huth Collection, Christie's, 1895, sold for £51 9s.

From Sir Joshua's notes: July 10, 1769, First olio; after, capivi with colour, but without white, the hand of Goldsmith with copaiba and white.

The picture belongs to the Duke of Bedford, No. 254 in the Woburn catalogue.

"I have seen nothing on canvas more touching—not even by that master of pathos, Gainsborough—than Reynolds's portrait of Goldsmith. It recalls all that is known of the sufferings of the tenderest and warmest of hearts. In that thoughtful, patient face the traces of a life of endurance, and the consciousness of being misunderstood and undervalued, are as unmistakable as the benevolence that is meditating how to amuse and make better a world by which it was considered a vulgar face, and which had treated the owner of it so scurvily. But Reynolds, not being one of the vulgar, saw no vulgarity in the head of Goldsmith; and we may be sure he did not agree with many of his friends in considering him 'very like a journeyman tailor,' or, with Miss Reynolds, in thinking him 'the ugliest of men.' An inferior painter might have easily succeeded in giving a vulgar look to Goldsmith, by dressing him in his plum-coloured coat, and hiding his honest, open forehead under a well-powdered wig. So painted, the portrait might have seemed to the acquaintances of Goldsmith more like than that of Reynolds. But Sir Joshua meant to paint the author of the 'Deserted Village' and of the 'Vicar of Wakefield,' and not the *Goldy* who was laughed at by Boswell and Hawkins and quizzed by Burke. It may be noticed that the ideal drapery of this portrait and the view of the face almost exactly correspond to the painter's treatment of his very early portrait of his father.

"This head of Goldsmith is to me the most pathetic picture Reynolds ever painted; not only because, in looking at it, I think of the 'Deserted Village,' but far more because of the sufferings of a whole life and of the tenderest of hearts are written in it. The Ugolino of Reynolds is agonizing; but the portrait of Oliver Goldsmith displays a gentler, yet a rarer power, than was required to delineate the sufferings of the dying family in the terrible Tower.

"The portrait of Goldsmith must have been an object of special attraction in the Exhibition just before its doors were closed.

"It was about this time, 1772, that Northcote first made Goldsmith's acquaintance. 'The other day,' he writes to his brother, 'Goldsmith dined here. It was the first time I ever saw him. I had before told Sir Joshua and Miss Reynolds that I had a great curiosity to see him, and when I came into the room, the first word Sir Joshua said to me was, "This is Dr. Goldsmith, Mr. Northcote, whom you so much wished to see. Why did you desire to see him?" The suddenness of the question rather confused me, and I replied, "Because he is a notable man." This, in one sense of the word, was so unlike his character that Sir Joshua laughed heartily, and said he should in future be called "a notable man," but what I meant was a man of note or eminence. He seems an unaffected, good-natured man, but knows very little about pictures, as he often confesses with a laugh.'"—LESLIE AND TAYLOR'S *Life of Reynolds*, vol. i., pp. 360, 361, 438.



GOLDSMITH, Oliver.

Half length, canvas 30 × 25 in.

Profile, to the right ; black coat ; brown mantle with fur ; in right hand a book held up to his breast.

Purchased by Countess Delawarr in 1773.

EXHIBITED.

British Institution, 1817, No. 100, by the Duke of Dorset.

National Portrait Exhibition, 1867, No. 552, by the Countess Delawarr.

Dublin, 1872, No. 158, by Lord Buckhurst.

Guelph, 1891, No. 211, by Lord Sackville.

The picture belongs to Lord Sackville, and is No. 239 in the Knole catalogue.

GOLDSMITH, Oliver.

Half length, canvas 29 × 24 in.

Profile, to the right ; purplish brown coat edged with fur over his left arm ; the face lighter than in the preceding picture ; in right hand is a book.

The picture belonged to Goldsmith, and afterwards to his brother-in-law, Daniel Hodson, of Lishoy, near Ballymahon. From him it passed to his daughter, Mrs. Neligan, and to her son, Dr. William Hodson Neligan, of Athlone, from whom it passed by marriage to Robert H. Boyce, from whom it was purchased by the Trustees of the National Portrait Gallery in 1861, No. 130. It was transferred to the Irish National Gallery in 1897.

GOLDSMITH, Oliver.

Half length, canvas 29½ × 24½ in.

Sold at Christie's, May 4, 1810, Lot 91 (Caleb Whitefoord, owner), for £7 7s. ; May 22, 1813, Lot 112, bought in by the owner (Kelsall), for £5 5s.

The picture was bequeathed to the National Portrait Gallery in March, 1890, by Dr. Leifchild. It is No. 828 in the catalogue, and is described as a copy by a pupil of Reynolds.

GOLDSMITH, Oliver.

A portrait of Oliver Goldsmith, unfinished, was exhibited in the Royal Academy, 1875, No. 275, by F. Goodall, R.A., described, "In a dark coat, buttoned up, 30 × 24½ in."

GOLDSMITH, H.

Brother of the poet.

Bought in by the owner (Denny), at Christie's, July 5, 1845, Lot 95, for £5 5s.

GOLDSWORTHY, Mrs. See ELIOT FAMILY, *ante*, page 284.

GOMM, Mr.

Paid before 1760, Mr. Gomm, £13 2s. 6d.; March 7, 1764, Mr. Gomm, £13 2s. 6d.; April 2, 1764, Mr. Gomm, £26 5s. These payments probably include Mrs. Gomm's portrait.

GOMM, Mrs.

Sat in January, 1764.

GORDON, Alexander George, 4th Duke of, K.T.

Half length, canvas 30 × 25 in.

Born June 18, 1743; succeeded to the dukedom in August, 1752; was educated at Eton under Dr. Barnard, Head Master 1754-1765; created a peer of England, as Baron Gordon of Huntley and Earl of Norwich, February 12, 1784. His grace inherited the baronies of Beauchamp of Bletsoe and Mordaunt of Turvey at the decease of Mary Anastasia, Baroness Mordaunt, in 1819. Married, first, October 28, 1767, Jane, daughter of Sir William Maxwell; and secondly, in 1820, Mrs. Christie. He died June 17, 1827. He was brother to Lord George Gordon.

Full face, looking towards the left; blue coat, with gold facings; white cravat and frill.

Sat in March, 1761. Paid, March 24, 1761, Duke of Gordon, £10 10s.; and 1761, Duke of Gordon, £10 10s.

The picture was presented to Dr. Barnard, and was by him bequeathed to Eton College. It now hangs in the Provost's Lodge.

GORDON, Jane, Duchess of.

Whole length, canvas 92 × 57 in.

Jane, daughter of Sir William Maxwell, Bart.; married, October 28, 1767, Alexander Gordon, 4th Duke of Gordon, K.T.; she died 1812. The Duchess was celebrated for her beauty and accomplishments, and for raising the Gordon Highlanders.

Standing to left on a terrace, three-quarter profile, in a peeress's robes, holding a coronet in her right hand; architectural and landscape background.

Painted in 1775.

EXHIBITED.

Royal Academy, 1886, No. 152, by the Earl of Fife.

Sold at Greenwood's, April 16, 1796, Lot 38, Duchess of Gordon in coronation robes, whole length, for £53 11s., to Terry.

The picture belongs to the Duke of Fife, and hangs at 15, Portman Square.

GORDON, Jane, Duchess of.

Half length, canvas 30 × 24 in.

Facing, head to left; white dress embroidered in gold; high collar; puffed sleeves; wears a miniature suspended to a chain.

Paid for, 1779, Dutchess of Gordon, £36 15s. Exhibited in the Royal Academy, 1775, No. 235 (half length).

A critic, 1775, says: "The Duchess of Gordon in a fancy dress; a charming portrait. Indeed, there is such a richness of imagination in this excellent artist, and such a wonderful variety in his draperies and the airs of his heads, that there are scarcely any two of them alike."

EXHIBITED.

Guelph, 1891, No. 298, }
Grafton, 1894, No. 63, } by the Duke of Richmond and Gordon.

ENGRAVED.

W. Dickinson, 1775, $12\frac{3}{4} \times 10$ in.

" " in an oval, 1775, $8\frac{1}{2} \times 7\frac{3}{4}$ in.

S. W. Reynolds, $3\frac{3}{8} \times 2$ in.

W. H. Mote, $4\frac{1}{8} \times 3\frac{1}{4}$ in.

First State by Dickinson in the Buccleuch Collection sold at Christie's in 1887 for £31 10s.

The picture belongs to the Duke of Richmond, No. 129 in the Goodwood catalogue.

GORDON, Jane, Duchess of.

Three-quarter length, canvas 50 × 40 in.

The picture belongs to the Duke of Richmond, No. 99 in the Goodwood catalogue.

A portrait was exhibited in the National Portrait Exhibition, 1868, No. 4, by F. Gye. To waist, small size, looking to right; open ruff; crayon, $11 \times 8\frac{1}{2}$ in.

GORDON, Lady William. See HON. FRANCES INGRAM, page 508.

GORDON, Lady, and Son.

Whole length, canvas 92 × 57 in.

In a white dress; seated in a damask chair, caressing her son, who stands at her knee; full face; dressed in green; landscape background.

Mrs. Bischoffsheim states that the picture was purchased at Christie's, July 3, 1875, Lot 85, for £357, and that it formerly belonged to Mr. Christian, in whose family it had been since his birth.

The picture belongs to H. L. Bischoffsheim at Bute House, South Audley Street.

GORDON, Miss Frances Isabella.

Head size, canvas 30 × 25 in.

Daughter of Lord William Gordon and Hon. Frances Ingram Shepherd ; born March 6, 1782 ; died September 2, 1831.

When a child ; five cherubs' heads in different positions.

Sat in July, 1786, and March, 1787, as Miss Gordon : angels' heads. Exhibited in the Royal Academy, 1787, No. 24. Malone says Lord William Gordon paid £105 for it.

EXHIBITED.

British Institution, 1813, No. 136, by Lord William Gordon.

International, 1862, No. 23, by the National Gallery.

ENGRAVED.

P. Simon, 1789, $11\frac{7}{8} \times 9\frac{3}{8}$ in.

W. Ward, A.R.A., $7\frac{7}{8} \times 6\frac{1}{4}$ in.

S. W. Reynolds (S. Cousins, R.A.), $8 \times 6\frac{1}{8}$ in.

J. Scott, 1875, 14×11 in.

R. S. Clouston, 1889, $25\frac{1}{2} \times 21$ in.

The Second State by Simon was sold in the Buccleuch Collection for £28 7s.

The picture was presented to the National Gallery by Lady William Gordon in 1841, No. 182 in the catalogue.

Christie's sales :

1818, May 2, Lot 94, copy by Rising, £3 3s., to W. W.

1848, May 4, Lot 3 (Fitzgerald, owner), £1 1s., to Westmacott.

1874, July 4, Lot 90 (Miss Emily Palmer, owner), £99 15s., to Nosedá.

This was a copy by Miss Frances Reynolds, Sir Joshua's sister.

GORDON, Miss Frances Isabella.

Head size, canvas $26\frac{1}{2} \times 20\frac{1}{2}$ in., oblong.

Angels' heads.

EXHIBITED.

Art Treasures, Manchester, 1857, No. 46, as Angels' heads, by Lord Overstone.

This picture, which is similar in composition to the National Gallery one, was purchased by Lord Overstone in 1838 from the collection of Mr. Grey Harringhay ; it now belongs to Lord Wantage, and hangs at 2, Carlton Gardens.

GORDON, Miss Frances Isabella.

Head size, canvas, oblong.

Two cherubs' heads.

This picture once belonged to the Earl of Northbrook, and was sold by

him to Messrs. T. Agnew and Sons, and by them to James Price ; repurchased privately by Messrs. Agnew, and sold by them to Thomas H. Ismay, of Thurstaston, Cheshire, the present owner.

V
GORDON, The Hon. Cosmo.

He was the second son of William, 2nd Earl of Aberdeen, and his third wife, Anne, daughter of Alexander, 2nd Duke of Gordon ; he became a colonel in the army. His younger brother, Alexander, was born in 1739.

Paid for in 1776, Mr. Cosmo Gordon, £36 15s.

GORDON, Edward, of Bromley, his Sister, MRS. MILES, and her Husband.

Canvas 28 × 40 in.

Painted in 1741.

EXHIBITED.

Grosvenor, 1884, No. 207, by Captain Herbert Gordon.

This picture was, according to the records of the family, painted by Reynolds when he was young at Mr. Gordon's house at Bromley, the artist being intimate with the family of the sitters.

1- GORE, Mrs.

Half length, canvas 35 × 29½ in.

Sarah, daughter of Thomas Bligh, of Rathmore ; born 1708 ; married, in 1733, William Gore, of Woodford, and had one son, who died an infant. After her husband's death she lived at Cobham Hall, Gravesend, until her death. She was the youngest sister of the 1st Earl of Darnley.

Full face, seated ; in blue dress, with white lace transparent shawl over her shoulders, completely covering the dress ; wide lace sleeves ; and a low cap on her head. She is holding a piece of embroidery in her right hand.

Sat in June, 1761. Paid for, 1761, Mrs. Gore, £20.

The following is a copy from an old account book written by the 3rd Earl of Darnley :

"May 27, 1771. Paid Sir Joshua Reynolds for the last payment of my picture and Mrs. Gore, which last was only had home last year, mine in 1765, and I did imagine I had then paid the second payment. On not finding his receipt, and he not being certain, have now paid him in full of all demands as per receipt, £33 10s."

The picture belongs to the Earl of Darnley, and is No. 78 in the Cobham Hall catalogue.

GOSLING, Mrs.

Elizabeth, daughter of William Houghton ; married, November 3, 1763, Robert Gosling, of Hassobury, Essex, son of Sir Francis Gosling, the banker ; died June 6, 1811.

Sat in February, 1761, March, 1762, and August, 1764.

GOSLING, Mrs.

Half length, canvas 30 × 25 in.

Probably Barbara, wife of Francis Gosling, son of Sir Francis Gosling. She died in 1836, aged eighty-three, and was thirty when the picture was painted.

Full face, turned to the left, and looking towards the right; leaning on a pedestal to the left; right arm across the body, holding pink and blue drapery; the same coloured ribbons in the hair; white lace sleeves.

Sat in August, 1782. Paid for, April, 1783, Mrs. Goslin, £36 15s.; before 1785, Mrs. Goslin, £26 5s. Exhibited in the Royal Academy, 1783, No. 11.

Morning Chronicle, 1783: "If Sir Joshua's adjoining portrait of No. 11 wanted the aid of a contrast to set it off, the preceding picture of the witches would effectually do what is wanted. But it is obvious there is no such want, either in the portrait or the original. The original is Mrs. Gosling."

EXHIBITED.

Agnew Gallery, 1899, No. 15.

Bought in at Christie's, June 23, 1883, Lot 71, by the owner, Colonel Gostling Murray, and sold, May 3, 1884, Lot 141, as Mrs. Gostling, to T. Agnew and Sons, from whom it passed to the present owner.

GOTHIER, Mrs.

"Reynolds also painted the portrait of Mrs. Gothier at Paris, which was afterwards engraved."—BEECHEY, 1852, vol. i., p. 114.

Did Beechey mean M. Gaultier, painted in 1752, and engraved by Fessard?

GOUCH, Mrs.

Bought in at Christie's, February 22, 1862, Lot 147, by the owner, Bateman, for £14 14s.

As there are no sittings recorded, this picture must be considered as of doubtful authenticity. It might be a misprint for Crouch. *See ante*, page 214.

GOULD, Mrs.

Sat in December, 1761.

GOWER, John, 1st Earl.

John, 2nd Baron; created, July 8, 1746, Earl Gower; married, first, March 8, 1711, Lady Evelyn Pierrepont, third daughter of Evelyn, Duke of Kingston (she died June 27, 1727); secondly, October 31, 1733, Penelope, daughter of Sir John Stonehouse, Bart. (she died August 19, 1734); thirdly, 1736, Mary, relict of Anthony, Earl of Harold, son of Henry, Duke of Kent,

and daughter and co-heiress of Thomas, Earl of Thanet. Earl Gower died December 25, 1754.

Paid, January 13, 1761, for a copy of the old Lord Gower, £42.

This would imply that there is a second portrait by Reynolds of him.

A copy of "Lord Gower" was sold at Greenwood's, April 14, 1796, Lot 61, for £1 1s., to Bayley.

GOWER, Granville, 2nd Earl, K.G.

Third son of John, 1st Earl Gower, by his first wife; born, August 4, 1721; married, first, December 23, 1744, Elizabeth, daughter of Nicholas Fazakerly, of Prescott, co. Lancaster (she died May 19, 1745); secondly, March 28, 1748, Lady Louisa Egerton, daughter and eventually co-heiress of Scroop, 1st Duke of Bridgewater; thirdly, May 23, 1768, Lady Susannah Stewart, daughter of Alexander, 6th Earl of Galloway. Filled the high offices of Lord Privy Seal, Lord Chamberlain, and Lord President of the Council. He was installed Knight of the Garter, and created Marquess of Stafford, February 25, 1786, and died October 26, 1803.

In his robes; left hand supporting the royal purse; right hand holding his robes; three-quarter face.

Sat in May, 1760, and January, 1761. Paid for, no date, Lord Gower, £42.

The 1761 picture, engraved by E. Fisher, 1765, $13\frac{3}{4} \times 11$ in.

His daughter Georgiana, by his third wife, married, in 1797, Hon. William Eliot, afterwards 2nd Earl of St. Germans. The picture was purchased by the 3rd Earl, and belongs to the 5th Earl of St. Germans, and is No. 37 in the Port Eliot catalogue.

GOWER, Granville, 2nd Earl, K.G.

Sat in May, 1786. Paid for, June, 1786, Lord Gore, altered to Gower, £52 10s.; a copy, £10 10s. When these payments were made, Lord Gower was Marquess of Stafford.

A picture, described as half length, 50×40 in., Marquess of Stafford, K.G., belongs to Lord Burton.

GOWER, Mary, Countess.

Third wife of John, 1st Earl; married 1736.

Before 1760, Lady Dowager Gower, for a copy after Rosalba, £31 10s.

It is doubtful as to what this entry refers. It might mean a portrait of the Countess in the style of Rosalba, or for a copy by Sir Joshua of a drawing by her.

GOWER, Louisa, Countess.

Lady Louisa Egerton, daughter of Scroop, 1st Duke of Bridgewater ; born April 30, 1723 ; married, March 28, 1748, as his second wife, Granville, 1st Marquess of Stafford ; she died March 14, 1761.

Sat in February, 1760.

GOWER, Captain John Leveson.

Half length, 30 × 24 in.

Son of John, 1st Earl Gower, and Lady Mary, daughter of Thomas, Earl of Thanet ; Captain in the Navy, 1763 ; Admiral, 1787 ; First Captain on Lord Howe's ship at the relief of Gibraltar, 1782 ; Lord of the Admiralty, 1783 and 1789. Married, 1773, Frances, eldest daughter of Admiral Boscawen.

Life size to right ; naval uniform.

Sat in December, 1782. Paid for, January, 1783, Captain Liviso Gower, £50.

EXHIBITED.

Guelph, 1891, No. 102, by John Leveson Gower.

GRAFTON, Charles, 2nd Duke of, K.G.

Whole length, canvas 93 × 57 in.

Charles Fitzroy, son of Henry Fitzroy, second illegitimate son of Charles II., and 1st Duke of Grafton ; born October 25, 1683 ; succeeded as 2nd Duke, October 9, 1690 ; took his seat in the House of Peers, October 25, 1704 ; Lord Lieutenant of Ireland, June 17, 1720 ; K.G., 1721. He married, in 1713, Lady Henrietta Somerset, daughter of the Marquess of Worcester. He died, May 6, 1757, and was succeeded by his grandson.

Full length, standing ; in the robes of the Order of the Garter ; he carries in his right hand the Lord Chamberlain's wand of office.

Sat in June, 1755, and February, 1757. Paid for, before 1760, Duke of Grafton, for Lord Edgcumb, £25 ; Duke of Grafton, for Mr. Wall, £50 8s. ; also, after 1754, Mr. Hopkins, for the Duke of Grafton, £12 12s.

"It is well known that when young Reynolds returned from his studies in Italy, his patron, Lord Edgcumbe, persuaded many of the first nobility to sit to him for their pictures, and he very judiciously applied to such of them as had the strongest features, and whose likeness, therefore, it was the easiest to hit. . . . Amongst these personages were the old Dukes of Devonshire and Grafton, and of these the young artist made portraits, not only



expressive of their countenances, but of their figures, and this in a manner so novel, simple, and natural, yet withal so dignified, as procured him general applause, and set him in a moment above his old master, Hudson, and that master's rival, Van Loo."—MASON, p. 50.

The picture, of which there is some reason to think that the face only is by Sir Joshua, was presented to the Bodleian Picture Gallery by R. H. Beaumont in 1815, and now hangs in the University Galleries, Oxford, No. 91 in the catalogue.

The Earl of Mount Edgcumbe has no portrait of the Duke of Grafton, neither has the Duke of Grafton one of Lord Edgcumbe.

GRAFTON, Charles, 2nd Duke of, K.G.

Whole length, canvas 30½ × 20 in.

Small sketch, in peers' robes, turned to the left; a wand in the right hand.

EXHIBITED.

Grosvenor, 1884, No. 189, by the Marquess of Hertford.

Sold at Greenwood's, April 16, 1796, Lot 26, the late Duke of Grafton, half length, £26 5s., to Cribb.

Bought in at Christie's, April 24, 1845, Lot 879 (Henry Rice, owner), sketch for the portrait of the Duke of Grafton, for 13s. Again, May 14, 1851, Lot 220 (Rice, owner), sketch of the Duke of Grafton, to Buttery, for £1 6s.

GRAFTON, K.G., Augustus Henry, Earl of Euston, afterwards 3rd Duke of.

Augustus Henry, 3rd Duke of Grafton; born, September 28, 1735; K.G.; filled the offices of Secretary of State and First Lord of the Treasury in 1755-56, and that of Lord Privy Seal in 1771; succeeded to the earldom, May 6, 1757; married, in 1756, the Hon. Anne Liddell, daughter and sole heir of Henry, Lord Ravensworth, from whom he was divorced in 1769; and, secondly, June 24, 1769, Elizabeth, daughter of the Rev. Sir Richard Wrottesley, Bart. His grace died on March 14, 1811.

Sat in February, 1755, as Lord Euston.

GRAFTON, Augustus Henry, 3rd Duke of.

Born, 1735 ; K.G., Secretary of State, and First Lord of the Treasury in 1755 and 1756 ; Lord Privy Seal, 1771 ; died 1811.

Sat in 1759, 1768, and 1773. *See* 2ND DUKE. No date, present Duke of Grafton, £21. Paid for, 1765, Mr. Crosby, for two pictures of the Duke of Grafton and Lord Halifax, £52 10s.

Note to the 1759 sitting : "D. of G. Copy, in an undress, for Mr. Alion" (? Alleyn).

GRAFTON, Anne Liddell, Duchess of.

Whole length, canvas 94 × 58 in.

Daughter of Henry Liddell, Lord Ravensworth ; married, March 26, 1756, Augustus, Earl of Euston, afterwards 3rd Duke of Grafton ; divorced, 1769 ; she married, secondly, John Fitzpatrick, 2nd Earl of Upper Ossory ; died, February, 1804. She was the mother of the Ladies Ann and Gertrude Fitzpatrick.

In peeresses' robes, with crimson velvet ermine-lined train ; coronet in right hand ; pedestal and vase to right ; landscape and sky to left.

Sat December, 1757, 1758, 1759, and 1764. Paid for, January 19, 1767, Duke of Grafton, for the Duchess, £63.

Note to 1764 sitting : "Horace Walpole's Duchess.—This year separated from her husband, really in consequence of the latter's infatuation for the notorious Nancy Parsons, but on the alleged ground of incompatibility of temper. She afterwards married the Earl of Upper Ossory."

EXHIBITED.

National Portrait Exhibition, 1867, No. 852, by the Duke of Grafton.

The picture belongs to the Duke of Grafton.

GRAFTON, Anne Liddell, Duchess of.

Head size, canvas 30 × 25 in.

Replica of the head from the foregoing picture.

Sat in 1764.

Probably painted for Stephen, 2nd Lord Holland, her brother-in-law, and was probably included in the payment, May 9, 1771, Mr. Stephen Fox, in part, £110.

The picture belongs to the Earl of Ilchester, at Holland House.

GRAFTON, Anne Liddell, Duchess of.

Half length, canvas 30 × 24½ in.

Half figure to right ; three-quarter profile ; black low-cut dress and fur-trimmed cloak ; she holds up some flowers in her right hand ; landscape background.

Painted about 1764.

EXHIBITED.

Royal Academy, 1887, No. 12, by the Earl of Normanton.

Sold at Christie's, May 11, 1867, Lot 131, described as a lady in a black dress, trimmed with white fur, holding a nosegay, to the Earl of Normanton, for £236 5s.

GRAFTON, Charlotte Maria, Duchess of. *See* THE LADIES
WALDEGRAVE.

GRAHAM, James, Lord, afterwards 3rd Duke of Montrose, K.G.

Born February 8, 1755 ; succeeded to the dukedom, September 23, 1790 ; married, first, February 22, 1785, Jemima, daughter of John, 2nd Earl of Ashburnham ; secondly, July 24, 1790, Caroline, daughter of George, 4th Duke of Manchester. Lord Justice General of Scotland, Lord Lieutenant of the counties of Stirling and Dumbarton, and Chancellor of the University of Glasgow. Died December 30, 1836.

Sat in January, 1773. Paid for, 1769, Lord Graham, £18 7s. 6d., and February, 1773, Lord Graham, £18 7s. 6d. Frame paid.

GRAHAM, Richard Robert.

Half length, canvas 50 × 46 in.

Standing, leaning right elbow on a table and holding a book in right hand ; dressed in crimson coat and vest, both unbuttoned ; white cravat and frill ; short wig ; three-quarter face, looking to the right.

Sat in 1784.

Purchased from L. Lesser, in March, 1876, by Henry Graves and Co., for £90 ; bought in at Christie's, May 27, 1882, Lot 164, by the owners, Graves and Co., and sold by them, July 7, 1889, for £96, to Howard and Co., of America.

ENGRAVED.

A. N. Sanders, 1876, 5⅓ × 4⅛ in.

GRAHAM, Miss, with a Dog.

Blue dress.

Bought in at Christie's, November 21, 1840, Lot 138, by the owner, Moseley, for £18 18s.

GRANBY, John, Marquess of.

Three-quarter length, canvas 49 × 39 in.

Born, 1721; died, 1770; eldest son of John, 3rd Duke of Rutland; English general; present at Culloden; distinguished himself in the Seven Years' War, and was Commander-in-chief from 1766 to 1769.

Head uncovered; leaning against a rock; a column behind; in blue uniform, with red and gold facings; breastplate underneath the coat; buff waistcoat; right hand resting on his sword; left hand in his sash; battle in the distance.

Sat in 1758 and 1760.

"A hint for the portrait of Lord Granby is said to have been taken by Sir Joshua from a rude woodcut upon a halfpenny ballad purchased by him from the wall of St. Anne's Church, Prince's Street."—SMITH'S *Life of Nollekens*, vol. i., p. 35.

Paid for before 1760, Lord Granby, £42.

Sold at Christie's, May 21, 1892, Lot 94 (from the Egremont Collection, Wyndham, owner), for £100 16s., to S. T. Gooden, and sold by him to the Earl of Wemyss, in whose possession it now is.

This picture is identical with the engraving.

ENGRAVED.

R. Houston, 1760, $13\frac{3}{4} \times 11\frac{1}{8}$ in.

R. Houston, reverse.

J. Watson, $12\frac{1}{2} \times 9\frac{3}{4}$ in.

C. Spooner, 1760, $12\frac{1}{2} \times 10$ in.

Richard Purcell, $12\frac{1}{2} \times 9\frac{7}{8}$ in.

W. Bond, 1810, $7\frac{1}{2} \times 6$ in.

E. Smith, 1821 (head only), $2\frac{5}{8} \times 1\frac{7}{8}$ in.

M. Darly (vignette), $6\frac{1}{2} \times 5$ in., reverse.

Unknown (as Germanicus), $2\frac{3}{8} \times 2$ in., oval.

Ridley and Holl (oval), $2\frac{1}{2} \times 2$ in., reverse.

Unknown (oval, head only), $\frac{5}{8} \times \frac{1}{2}$ in., reverse.

C. Grignon (vignette), 5×4 in., reverse.

J. Hall (oval, in frame), $6\frac{1}{2} \times 3\frac{7}{8}$ in., reverse.

Benoist (oval), $3\frac{1}{4} \times 2\frac{7}{8}$ in., reverse.

Rothwell (oval), $1\frac{7}{8} \times 1\frac{3}{8}$ in.

J. Chapman (1798, oval), $4\frac{1}{2} \times 3\frac{1}{2}$ in.

Hall (circle), $1\frac{7}{8} \times 1\frac{7}{8}$ in.

Aliamet (oval), $3 \times 2\frac{3}{8}$ in., reverse.

S. W. Reynolds (S. Cousins, R.A.), $4\frac{7}{8} \times 4$ in.

GRANBY, John, Marquess of.

Three-quarter length, canvas 51 × 40 in.

Half length, to right ; uniform coat over cuirass ; leaning his right hand on sword ; left hand in sash ; battle in the distance.

Painted 1760. Paid for, before 1760, "Lord Granby, for Lady Aylsford," £42.

EXHIBITED.

British Institution, 1846, No. 41,
National Portrait Exhibition, 1867, No. 339, } by the Earl of Aylesford.

Catalogued for sale at Christie's, June 8, 1881, Lot 135, and withdrawn. It has since been sold by the Earl of Aylesford to Henry McCalmont, who now owns Cheveley Park.

Memo. by Reynolds, December, 1759 : "A copy is to be made of Lord Granby's portrait for Lady Aylesford."

GRANBY, John, Marquess of.

Three-quarter length.

Paid for, before 1760, Lord Granby, for Mr. Shaftoe, £50.

GRANBY, John, Marquess of.

Three-quarter length.

Paid for, before 1760, Lord Granby, for Robert Sutton, Esq., £42.

GRANBY, John, Marquess of.

Kitcat.

Paid for, before 1760, Lord Granby, kitcat for Mr. P. Fisher, £18 18s.

Died, "October 4, 1762, Paul Fisher at Clifton."—*Gentleman's Magazine*, 1762, p. 600.

GRANBY, John, Marquess of.

Kitcat.

Paid for, February 3, 1767, Lord Granby, for Mr. Taylor, £50.

GRANBY, John, Marquess of.

Three-quarter length, canvas.

A replica was sent to John Calcraft. This picture appears on the following invoice made out to Lord Granby by Sir Joshua, and was charged £42. The picture belongs to W. M. Calcraft, Rempstone Hall, Corfe Castle.

	£	s.
" The Right Hon. Lord Granby to J. Reynolds, for his Lordship's picture (Kitcat size), three-quarter length, given to Mr. Fisher	18	18
Ditto, ditto, given to Mr. Shaftoe, the size between a whole and a half length	50	0
Ditto, ditto, a half length sent to Mr. Calcraft	42	0
Paid for miniature of Lady Granby	6	6
	<hr/>	
	117	4"

Received January 27, 1762, from Thomas Calcraft, Esq., the contents of this Bill, being in full of all demands, J. Reynolds. Witness, Thomas Beach.

GRANBY, John, Marquess of.

Paid for before 1763, Lord Granby, for Lord Shelborne, £42. This entry is erased, and under "S" is: 1763, Lord Shelbourn for a copy of Lord Granby, £42.

Sold at Cox, Burrell, and Foster's, Feb. 16, 1806, Lot 90 (Lansdowne, owner), Marquess of Granby, plains of Minden in the distance, for £12 8s. 6d., to Britten.

GRANBY, John, Marquess of.

Whole length.

Paid for July 3, 1773, Lord Granby with a horse given to Marshal Broglie, in full, £250. Exhibited at the Society of Artists in 1766, No. 137.

"Horace Walpole remarks on this picture, 'that it was painted for the Marshal de Broglie.'"—BURNET, p. 101.

This payment was made by Charles, Lord Granby, as his father died in 1770; but it was for the 1766 picture that had remained unpaid.

"The same praise is due to his well-known Marquis of Granby, so often repeated by Reynolds and his copyists. Who that knows Reynolds's pictures at all can fail to remember that shining bald head, that bluff kindly face, with the bright cuirass under the loose coat of the Blues, and the arm flung across the withers of the charger? It adds much to the interest of this picture that it was painted, as I learn from Horace Walpole's note in the Catalogue of this year, for the Maréchal de Broglie, one of the commanders so handsomely beaten by the allies at Kirckdenckirk, when the Marquis of Granby, in command of the English cavalry, contributed mainly to the defeat of the Maréchal and the Prince de Soubise."—LESLIE AND TAYLOR'S *Life of Reynolds*, vol. i., pp. 261, 262.

The picture belongs to the Duc de Berghes at the Château de Rasnes, Normandy (see the pamphlet by the Comte G. de Contades on this portrait).

GRANBY, John, Marquess of.

Whole length, canvas 96 × 80 in.

In the uniform of the Blues; head, which is bald, uncovered; his horse by his side, on which his left arm is leaning; he is looking to the right; a battle in the distance; and a negro on his left attends to his charger.

Sat in 1766, when Commander-in-chief.

EXHIBITED.

British Institution, 1813, No. 130, by the Prince Regent.

"	"	1826, No. 136,	} by George IV.
"	"	1827, No. 154,	
"	"	1843, No. 19,	} by Her Majesty the Queen.
Guelph,	1891, No. 56,		

ENGRAVED.

J. Watson, 22 × 18 in.

S. W. Reynolds, $5\frac{3}{4} \times 4\frac{3}{4}$ in.

A Second State, by Watson, Buccleuch Collection, sold at Christie's in 1887 for £15 15s.

The picture is in the possession of Her Majesty the Queen, at St. James's Palace, and hangs as a companion to Count La Lippe.

A small sketch of this picture was in the Bishop of Ely's collection, described as Marquess of Granby standing by his charger, attended by a black servant, sold at Christie's, April 14, 1864, Lot 270, for £14, to King.

Another sketch is in the possession of Lord Brassey.

GRANBY, John, Marquess of.

Whole length.

Standing by his horse.

Paid for July 28, 1774, Lord Granby, given to Trinity Hall, Cambridge, £200.

This was really for the hall at Trinity College. Trinity Hall is a different foundation. The picture now hangs in the Combination Room, Trinity College, Cambridge.

As certain payments are entered after John, Lord Granby's, death in 1770, it is as well to explain that they are known by the compilers to relate to portraits of him. The four entries at the top of the page in Sir Joshua's ledger are as follows, and were written at the same time and with the same ink; the word *present* was inserted at a later date in the fourth entry to show that the first three were intended for John, and the fourth for Charles, Marquess of Granby.

Paid in full.	£	s.
July 3, 1773, Lord Granby, with a horse, given to Marshal Brogli	250	0
„ „ Lord Granby, given to Mr. Grenville . . .	150	0
„ „ Lord Granby, given to Trinity Hall, Cambridge .	200	0
February, 1776, <i>Present</i> Lord Granby, given to Lord Lothian .	36	15

GRANBY, John, Marquess of.

Whole length, canvas 92 × 57 in.

Leaning on a mortar; an engagement in the background.

The Stowe picture.

Paid for, July 3, 1773, "Lord Granby, given to Mr. Grenville, £150." (Paid by his son, Charles, Marquess of Granby.)

Put up at Christie's, April 12, 1848, Lot 371 (Duke of Buckingham, owner), and bought in for £210. It afterwards belonged to C. T. Maud of Bath, and was put up March 23, 1878, Lot 41 (Maud, owner), and described as the



Stowe picture—leaning on a mortar—and bought in for £175 5s. It was sold, May 29, 1880, Lot 120 (Maud, owner), to Henry Graves and Co., for £99 15s., and by them to the Duke of Buckingham, in 1881, for £420. It was again put up at Christie's, May 6, 1893, Lot 64 (Greville, owner), and bought in for £241 10s.

The picture now belongs to Lady Kinloss at Stowe. Lady Kinloss is the daughter of the late Duke of Buckingham.

GRANBY, John, Marquess of.

Whole length.

Paid for, 1772, Lord Chatham, for Lord Granby's picture, £150.

Painted for the 1st Lord Chatham, for he only could be meant, and probably of *John*, Marquess of Granby, as at the date when paid for (1772), Charles, Lord Granby, was only eighteen, and of no possible consequence to Lord Chatham, whose principal supporter (up to 1770) was John, Lord Granby. From the price it would appear to have been a replica of the one "leaning on a mortar," which was given to Lord Grenville, who was Lord Chatham's brother-in-law, and brother of Lord Temple, the owner of Stowe. As this picture cannot now be traced, it has very likely found its way to Belvoir, and is identical with the next picture.

GRANBY, John, Marquess of.

Whole length, canvas 93 × 57 in.

Leaning on a mortar.

This picture, which is probably identical with the preceding one, now belongs to the Duke of Rutland at Belvoir Castle.

GRANBY, John, Marquess of.

Whole length, canvas 92 × 57 in.

Leaning on his horse.

Sat in 1764.

Mem., June, 1765 : " Lord Granby's horse on June 3 at 11."

Once belonged to the Earl of Egremont. Altered from the picture in possession of the Queen in some details. *See ante*, p. 383.

Bought in at Christie's, June 28, 1890, Lot 104, and described as "Marquess of Granby," 92 x 57 in., by Morgan, owner, for £525.

GRANBY, John, Marquess of.

Whole length, canvas.

Leaning on his war-horse, with John Nötzell, the hussar, by its side.

This picture was burnt at Belvoir Castle, October 26, 1816.

Letter from Sir Joshua Reynolds to the 4th Duke, January 4, 1786: "I have begun the copy of Lord Mansfield for your Grace. . . . The next picture I take in hand shall be Lord Granby with the Hussar, but I fear it will not be finished till the spring."

From the same, February, 1786: "Lord Mansfield's picture (the copy) is finished. I am now about Lord Granby's with the horse and Swiss servant."

GRANBY, John, Marquess of.

Whole length, canvas 29½ x 23½ in.

EXHIBITED.

British Institution, 1858, No. 181, }
Royal Academy, 1879, No. 51, } by the Duke of Newcastle.

GRANBY, John, Marquess of.

Three-quarter length, canvas 50 x 40 in.

Three-quarter face, in the uniform of the Blues, holding a baton in right hand; left arm leaning on a rock; blue coat, with gold and red facings.

Paid for, 1764, Lord Granby, given to Mr. Grenville, £100.

The picture probably descended to the Earl of Egremont in company with the portrait of the Hon. George Grenville; it is now the property of Lord Leconfield at Petworth.

ENGRAVED.

H. Robinson, 1829, 5 x 4 in., described as from the picture in the possession of the Earl of Egremont.

GRANBY, John, Marquess of, with two aides-de-camp, Lord Cornwallis and General Fawcett, and Hussar on horseback.

This picture was included in the following list of the pictures at Belvoir made by Charles, 4th Duke of Rutland. The list is now among the Belvoir MSS.

The following is from a small note-book written by Charles, 4th Duke of Rutland, of pictures bought by him. It is undated ; those by Sir Joshua Reynolds, only, are given here :

Samuel	106 guineas.
St. John	160 „
My father's head	30 „
A head	30 „
Lord Granby and Lady E. Manners, with two dogs	No price.
Duchess of Rutland } (full length)	„
Duchess of Beaufort }	
Infant Jupiter	100 guineas.
Old man's head	No price.
Gen. Oglethorpe	„
My father, with Hussar and horse	„
My father, with Lord Cornwallis, Gen. Fawcett, and his hussar on horseback	„

In a letter dated August 30, 1782, from Robert Thoroton to the 4th Duke of Rutland, he says : “ Sir Joshua Reynolds desired the Duke would send him his sentiments concerning the picture of his father and the two aides-de-camp, one of whom was at liberty to sit at any time.”

The above letter shows that this picture was not painted until thirteen years after Lord Granby's death.

This picture was not burnt at Belvoir in 1816, and its whereabouts is not known.

GRANBY, John, Marquess of.

Head size, oval, canvas 30 × 25 in.

Full face, looking to right ; uniform of the Blues, with gold facings, buttoned at the bottom ; gold cord over right shoulder ; black cravat ; four buttons showing to right and five to the left.

EXHIBITED.

National Portrait Exhibition, 1867, No. 323, by Henry Graves.

Sold at Christie's, July 23, 1859, Lot 47 (Sir Horace St. Paul, Bart., owner), for £5 5s., to Graves, and sold by them to J. B. Lee Mainwaring.

Repurchased from him in 1863, and burnt at the fire at 6, Pall Mall, December 7, 1867.

ENGRAVED.

G. S. Shury, 1863, $4\frac{7}{8} \times 3\frac{7}{8}$ in.

GRANBY, John, Marquess of.

Head size, canvas.

Paid for, April 26, 1776, Lord Granby, for his father, £36 15s.

This is evidently a picture of John, Marquess, who died in 1770, paid for by his son, Charles, Marquess, afterwards 4th Duke of Rutland.

This picture was burnt at Belvoir Castle, October 26, 1816.

GRANBY, John, Marquess of.

Crayon drawing.

A fine crayon drawing of the head of Lord Granby, on blue paper, belongs to Henry Graves and Co., Limited.

Portraits of John, Marquess of Granby, sold at Christie's and elsewhere, and not yet traced :

	Lot.	Owner.		£	s.	d.	
1812, Mar. 7.	29.	Lambert.	Marquess of Granby . .	2	10	0	Johnson.
1813, Phillips.		Sir J. Craig.	" " . .	9	9	0	
1820, April 6.	103.	Wright.	" " . .				Passed.
" June 17.	51.	Anstey.	" " . .	4	8	0	Bought in.
1821, Mar. 3.	8.	"	" " . .	3	3	0	Spackman.
1855, June 23.	8.	Roberts.	" " . .	2	2	0	Bought in.
1874, May 16.	73.	Elliston.	" " . .	52	10	0	Vokins.

Sketches, etc., of the Marquess of Granby, sold at Christie's :

	Lot.	Owner.		£	s.	
1821, May 12.	17.	Woodburn, sen.	Marquess of Granby ; a study	10	15	Danby.
1823, " 31.	62.	Hoppner, R.A.	Marquess of Granby ; small study, and a copy from Count Ugolino's head . . .	2	10	Rutley.
1831, Mar. 5.	23.	Elkins.	Study for the Hussar in the portrait of the Marquess of Granby	4	8	Eagles.
1838, Mar. 20.	212.	Pall Mall Gallery.	Marquess of Granby ; a spirited sketch	43	1	Bought in.
1863, June 20.	461.	Allnutt.	Marquess of Granby, in cuirass, leaning on his horse ; study	53	11	Cox.

GRANBY, Charles, Marquess of, afterwards 4th Duke of Rutland.

Half length, canvas, oval, 30 × 25 in.

Son of John, Marquess of Granby; born, March 15, 1754; M.P. for University of Cambridge, 1774; succeeded his grandfather as 4th Duke of Rutland, May 29, 1779; elected K.G. 1782; Lord Lieutenant of Ireland, February 24, 1784; married, December 26, 1775, Lady Mary Isabella Somerset, daughter of Charles, Duke of Beaufort. He died October 24, 1787.

Full face, looking to the right; in loose cloak, trimmed with dark fur; white cravat and lace frill; own hair curled.

Paid for, February, 1776, present Lord Granby, given to Lord Lothian, £36 15s.

EXHIBITED.

British Institution, 1864, No. 178,
National Portrait Exhibition, 1867, } by the Marquess of Lothian.
No. 660,

ENGRAVED.

James Scott, 1864, $4\frac{3}{4} \times 3\frac{7}{8}$ in., as Duke of Rutland.

The picture belongs to the Marquess of Lothian.

GRANBY, Charles, Marquess of, afterwards 4th Duke of Rutland.

Paid for, 1778, Lord Granby, sent to Chieveley (*sic*), £36, paid.

Cheveley Park, Cambridgeshire, was one of the seats of the Duke of Rutland, and is now the property of Henry McCalmont. *See also* RUTLAND.

GRANBY, Frances, Marchioness of.

Lady Frances Seymour, daughter of Charles, 6th Duke of Somerset, by his second wife, Lady Charlotte Finch; born July 8, 1728; married, September 3, 1750, John, Marquess of Granby; died January 25, 1760.

Sat in 1757, 1758, and 1759. Paid for, December, 1759, for a miniature, £6 6s.; October 25, 1760, Lady Granby, £21.

The picture was burnt at Belvoir Castle, October 26, 1816.

GRANBY, Frances, Marchioness of.

Three-quarter length, canvas 36 × 30 in.

In a pearl necklace, and crimson robe trimmed with ermine ; resting her head on her right hand.

Paid for, September 12, 1763, Lady Granby, paid by the Duchess of Somerset, £42.

This picture was bequeathed by the Duchess of Somerset to her second daughter, Charlotte, Countess of Aylesford, together with other portraits of the Finch family.

Withdrawn on June 8, 1881, Lot 136, at Christie's, by the Earl of Aylesford.

The picture was sold by the Earl of Aylesford to Henry McCalmont, and is now at Cheveley Park, Cambridgeshire, together with that of her husband, John, Marquess of Granby. *See ante*, p. 381.

GRANBY, Mary Isabella, Marchioness of. *See* RUTLAND.

GRANBY, John Henry, Marquess of, and LADY ELIZABETH MANNERS, with their dogs Turk and Crab.

Whole length, canvas 58 × 57 in.

Succeeded, October 24, 1787, as 5th Duke of Rutland, K.G. ; Lord Lieutenant of Leicestershire ; D.C.L. ; Colonel of the Leicestershire Militia ; Recorder of Cambridge, Grantham, Scarborough, and Trustee of the British Museum ; born January 4, 1778 ; married, 1799, Lady Elizabeth Howard, daughter of Frederick, 5th Earl of Carlisle ; died 1857.

Sat in 1780 as "Lord Granby and Lady Elizabeth Manners, children of the Duke of Rutland." Paid for, June, 1781, Duke of Rutland, for children, £200. Exhibited at the Royal Academy in 1781, No. 140.

Walpole says : "Boy and dog, good ; girl, raw."

Morning Chronicle, 1781 : "His next picture, No. 140, in which all the above qualities are united (Dr. Burney), and a landscape added, which alone, as well as the dog introduced into it, would procure any artist a great reputation. I am pleased to add that this picture appears to be painted without glazing, which will secure it from the ravages of time."

The Earwig : "Sir Joshua Reynolds is never more successful than in his children ; it is a sweet group, exquisitely coloured."

ENGRAVED.

James Scott, 1864, $7\frac{1}{8} \times 7$ in.

The picture belongs to the Duke of Rutland at Belvoir Castle.

GRANBY, John Henry, Marquess of, and his Sister.

Small replica of the last.

Paid for the Duke of Rutland's children, to Mr. Smirk, 20 guineas.

This small picture was in 1864 the property of the Rev. Mr. Norman.

GRANBY, John Henry, Marquess of, and his two Sisters, Lady Elizabeth and Lady Katherine Manners.

Lady Elizabeth Isabella Manners, eldest daughter of Charles, 4th Duke of Rutland; born September 28, 1776; married, August 21, 1798, Richard Norman. She died October 5, 1853.

Lady Katherine Mary Manners, youngest daughter of Charles, 4th Duke of Rutland; born April 29, 1779; married, June 17, 1800, Cecil Forester, M.P., of Ross Hall, Shropshire. She died May 1, 1829.

Paid for, 1787, Duke of Rutland, for three children, £200. Exhibited at the Royal Academy in 1785, No. 173.

General Advertiser, 1785: "And a portrait of three children; this last has much merit, and is like all Sir Joshua's pictures, most beautifully coloured."

Morning Herald, 1785: "No. 173, portrait of three children, the Marquess of Granby and his two sisters. The composition of this picture possesses harmony."

Sir J. Reynolds wrote to the 4th Duke, December 14, 1785, saying he is glad the picture of the children is approved, and is sorry the companion is not finished.

The picture was burnt at Belvoir Castle, October 26, 1816.

GRANBY, John Henry, Marquess of, Brothers of. *See* MANNERS.

Companion picture to the above.

GRANT, Mr.

Sat in 1761. Paid for, 1761, Mr. Grant, £21.

GRANT, Mrs.

Sat in 1761. Paid for, 1761, Mrs. Grant, £21.

GRANT, Miss.

Sat in 1767.

GRANTHAM, Lord.

Head size, canvas 30 × 25 in.

Full face; brown coat and waistcoat; white cravat; own hair; dark background.

The picture belongs to the Earl of Chichester.

GRANTHAM, Jemima, Lady. *See* MISS JEMIMA YORKE.

GRANTHAM, Lord, and his Brothers, the Hon. F. and P. Robinson.

Whole length, canvas 77½ × 67 in.

Sons of Thomas, 2nd Baron Grantham, Secretary of State for Foreign Affairs, and of Mary Jemima, second daughter and co-heir of Philip, 2nd Earl of Hardwicke, by Jemima, Marchioness de Grey, sister and heir-presumptive of Amabel Grey. Thomas Philip, afterwards Earl de Grey, born December 8, 1781; died November 14, 1859; Frederick John, afterwards Earl of Ripon, born November 1, 1782; died January 28, 1859; Philip, born October 18, 1783; died young.

Three boys; one standing with his right leg on a stone, his brothers in front of him playing with two dogs; in a landscape.

Sat in 1788. Paid for, February, 1788, Lord Grantham and his brothers, paid by Lord Hardwick, £150; May 19, 1789, Lord Grantham and brothers, paid by Lord Hardwick, £165. Exhibited in the Royal Academy, 1788, No. 183.

"Good."—W.

The boys' father died in 1786.



EXHIBITED.

Royal Academy, 1875, No. 144, by the Dowager Countess Cowper.
Grafton, 1895, No. 134, the Children of the 2nd Earl Grantham, by Earl Cowper.

ENGRAVED.

T. Cheesman, 1791, $13\frac{1}{4} \times 9\frac{3}{8}$ in.

S. W. Reynolds, 1834, as "The Affectionate Brothers," $6\frac{5}{8} \times 4\frac{3}{4}$ in.

A proof of the Cheesman plate in the Lucca Collection sold at Christie's in 1892 for £16 16s.

The picture belongs to Earl Cowper.

GREENWAY, Mr.

Sat in April, 1765.

GREENWAY, Miss.

Half length.

Elizabeth, daughter of John Greenway, of Portsmouth, Keeper of His Majesty's Stores; married, 1771, the Hon. James Napier, Lieutenant-Colonel of Marines, third son of Francis, 5th Lord Napier of Merchistoun.

Seated, looking up to her left; a long lock of hair falling over her left shoulder; her left arm resting on a cushion; hands clasped together.

Sat in 1765 as Miss Greenway. Paid for, September 14, 1765, Miss Greenaway, £26 5s.

ENGRAVED.

James Watson, $11\frac{1}{8} \times 9$ in.

R. Houston, $12\frac{1}{4} \times 9\frac{7}{8}$ in.

R. Purcell, $12\frac{1}{8} \times 10$ in.

S. W. Reynolds (S. Cousins, R.A.), as Miss Greenway, $5 \times 4\frac{1}{8}$ in.

Proof by Watson sold at Sotheby's, 1890, for £27 6s.

GREENWOOD, Mrs.

EXHIBITED.

British Institution, 1813, No. 63 (Third Catalogue), by Lord Boringdon.

This picture is not in the possession of the Earl of Morley.

GREGORY, Miss.

Bought in at Christie's, March 27, 1858, Lot 17 (Amateur, owner), for £17 17s.

GRENVILLE, Right Hon. George.

Three-quarter length, canvas 50 × 40 in.

Second son of Richard Grenville, of Wootton, M.P.; younger brother of Earl Temple; brother-in-law of Lord Chatham; father of Lord Grenville and Thomas Grenville. Born 1712; educated at Eton and Oxford; called to the Bar; M.P. for Buckingham, 1749-70; Lord of the Admiralty, 1744; of the Treasury, 1747; Treasurer of the Navy, 1754-56-61; Secretary of State, Bute Administration, 1762; First Lord of the Admiralty, 1763; Chancellor of the Exchequer, 1763-65. He married, in 1749, Elizabeth, daughter of Sir William Wyndham, Bart., and died November 13, 1770.

Seated to right, at a writing table; left hand grasping the arm of the chair; right hand holding papers; in robes as Chancellor of the Exchequer.

Sat in 1764. Paid for, 1770, Mr. G. Grenville, paid by Mr. Pitt, £52 10s. This must be Thomas Pitt, nephew of Lord Chatham, who became Lord Camelford in 1784.

EXHIBITED.

National Portrait Exhibition, 1867, No. 465, by Hon. G. M. Fortescue.

This picture was inherited by the Hon. George Matthew Fortescue from his aunt, Lady Grenville, and is now the property of his widow, Lady Louisa Fortescue, at Dropmore, Maidenhead.

GRENVILLE, Right Hon. George.

Three-quarter length, canvas 50 × 40 in.

Seated; in robes; left hand on arm of chair, right hand holding a paper; wearing a wig; inkstand with pen and papers on a table to the right.

Paid for, 1767, Mr. Grenville, paid by Lord Tumont, £52 10s.

The payment was evidently made by Percy Wyndham, who was created Earl of Thomond in 1756. His sister Elizabeth married the Right Hon. George Grenville. This picture was probably left to his elder brother, the Earl of Egremont, and is now in the possession of Lord Leconfield; it is No. 310 in the Petworth catalogue.

ENGRAVED.

T. A. Dean, $8 \times 6\frac{1}{2}$ in., from the picture belonging to the Earl of Egremont.

GRENVILLE, Right Hon. George.

Three-quarter length, canvas.

Paid for, October 26, 1767, Mr. George Grenville, for (paid by) Lord Temple, £52 10s.

Sold at Christie's, September 12, 1848, Lot 344 (Duke of Buckingham, owner), and described as "Rt. Hon. G. Grenville in robes," for £168, to Gore Langton.

ENGRAVED.

G. Walker (in part), 4×3 in., from the picture belonging to the Marquess of Buckingham.

GRENVILLE, Right Hon. George.

Whole length.

Sold at Christie's, March 27, 1848, Lot 137 (stated as coming from the noble mansion, 91, Pall Mall), and described as "Portrait of the Hon. George Grenville, in robes" (whole length), to Cripps, for £87 3s.

The compilers believe that as the Stowe sale took place in September of this year, that 91, Pall Mall, was probably the town mansion of the Buckingham family.

GRENVILLE, Right Hon. George.

Head size.

Paid for, October 26, 1767, Mr. George Grenville, £26 5s.

EXHIBITED.

Suffolk Street, 1833, No. 250, as Hon. George Grenville, by A. Stuart.

GRENVILLE, Lady Mary, and Master Grenville.

Mary Elizabeth, only daughter and heir of Robert, Earl Nugent ; married, April 16, 1775, George Grenville, nephew of Richard, 1st Earl Temple, who

became 2nd Earl, September 11, 1779, and was created Marquess of Buckingham in 1784.

Sat in January, 1779, as Lady Mary Grenville. See LADY TEMPLE.

GRESLEY, Lady.

Wilmot, daughter of Mr. Hood, of Leicester; married in 1745 Sir Thomas Gresley, Bart. She died June 11, 1797.

Sat in 1760.

GRESLEY, Miss, afterwards Lady.

Whole length, canvas.

Wilmot, only daughter of Sir Thomas Gresley, Bart.; born 1750; married, about 1776, her cousin, Nigel Bowyer Gresley, who succeeded to the baronetcy, April 17, 1787. She died December 4, 1790, at Bristol.

In a light pink dress; walking to the right.

Sat in 1761. Paid for, 1760, Miss Griesly, £31 10s.

The picture belongs to Sir Robert Gresley, Bart., at Drakelow, Burton-on-Trent.

GRESLEY, Mrs.

Three-quarter length, canvas 50 × 40 in.

Elizabeth, daughter of the Rev. William Vincent, rector of Sheepy Magna, co. Leicester; born in 1733; married, February 7, 1757, the Rev. Thomas Gresley, D.D., of Netherseale. She died in 1769.

Standing, in a blue quilted petticoat, with white satin dress with quilling trimming; a blue boa and blue bow on sleeve; pearl necklace tied with a blue bow; a Watteau plait falling from the shoulder; holding tatting in left hand, and shuttle in the right; a terrace wall in the background.

Painted about 1757.

The picture belongs to Georgina, Lady Gresley, at 55, Great Cumberland Place, Hyde Park. See VINCENT.

GREVILLE, George, Lord, afterwards 2nd Earl of Warwick.

Three-quarter length, canvas 35 × 27½ in.

Eldest son of Francis, 1st Earl of Warwick ; born September 16, 1746 ; George II. was his godfather ; married, April 1, 1771, to Georgiana, daughter of Sir James Peachey (afterwards Lord Selsey), and, secondly, in 1776, Henrietta, daughter of Richard Vernon, granddaughter of John, 1st Earl Gower ; succeeded his father as Earl Brooke and Earl of Warwick, July 6, 1773 ; died May 2, 1816.

Full face ; blue coat ; long buff waistcoat ; holding a book in his right hand.

Painted about 1756. Picture is signed by J. Reynolds.

EXHIBITED.

British Institution, 1861, No. 157, as "George Greville, son of Francis, Earl Brooke,"	} by the Earl of Warwick.
Grosvenor, 1884, No. 201, as "The Earl of Warwick as a Boy,"	

ENGRAVED.

A. N. Sanders, 1865, 5 × 3⅞ in., as 2nd Earl of Warwick.

The picture belongs to the Earl of Warwick.

GREVILLE, Hon. Charles.

Charles Francis, second son of the 8th Baron Brooke, who was advanced to the dignity of Earl Brooke in 1746, and Earl of Warwick, 1759. Born May 12, 1749 ; died 1809.

Sat in May, 1777, for the Dilettanti picture. Paid for, 1786, Hon. Mr. Greville for Thais and his own picture, £157 10s.

Sold at Greenwood's, April 15, 1796, Lot 13, Hon. Charles Greville, three-quarter length, for £31 10s., to Sir William Beechey, R.A.

GREVILLE, Lady Louisa Augusta.

Eldest daughter of Francis, Earl Brooke, 1st Earl of Warwick ; born April 14, 1743. The Prince of Wales was her godfather and the Princess of Wales godmother. Married, April 23, 1770, Wm. Churchill, of Henbury, co. Dorset.

In a blue dress and pearls ; close cap and pearl trimming.

Sat in 1758-59.

Bought in at Christie's, May 29, 1855, Lot 64, by the owner (Stocken), for £17 6s. 6d., and bought in again, by the same owner, on July 29, 1855, Lot 103, for £14 3s. 6d., as Lady Louisa Greville in a blue dress; very elegant.

"Lady Louisa's picture is in the possession of Mr. Munro. It is a kitcat of a pretty young woman in a blue dress and pearls, and a close cap with pearl trimming, and is in excellent preservation, with the carnations unimpaired."—TOM TAYLOR, vol. i., p. 176.

GREVILLE, Mr.

Probably Fulke Greville, the father of Miss Frances Anne Greville, afterwards Mrs. Crewe.

Sat in December, 1765.

Memo., October, 1764: "A copy to be made from Mr. Greville's portrait."

GREVILLE, Miss Frances Anne, and her Brother.

Whole length, canvas 67 × 44 in.

As Hebe and Cupid.

Son and daughter of Fulke Greville, Envoy Extraordinary in 1776 to the Elector of Bavaria, and Minister to the Diet at Ratisbon, 1765-69. The son, born in 1760, entered the army, and died in 1816; the daughter, Miss Frances Anne Greville, born 1744, married, in 1766, John Crewe, of Crewe Hall, afterwards Lord Crewe. She died in 1818.

Standing in a landscape; the boy, as Cupid, is represented leaning against his sister, who wears a red dress and sandals, and holds a vase with both hands; on the right a tree and waterfall.

Sat in 1760 as Miss and Master Greville. Paid for, 1760, Miss Greville and brother, £73 10s.; May 22, 1764, Miss Greville and her brother, £73 10s.

"Reynolds greatly added to his celebrity by his picture of Miss Greville and her brother as 'Cupid and Psyche.'"—BEECHEY, 1852, vol. i., p. 120.

EXHIBITED.

British Institution, 1866, No. 176, by Lord Crewe.

Royal Academy, 1895, No. 96, by Lord Houghton.

ENGRAVED.

J. McArdell, 1762, 18½ × 13¾ in.

R. B. Parkes, 1867, $5\frac{7}{8} \times 4\frac{3}{8}$ in., as Miss Crewe and brother ("Hebe and Cupid").

C. Corbutt, $12\frac{1}{2} \times 9\frac{7}{8}$ in.

A proof by McArdell, Buccleuch Collection, sold at Christie's, in 1887, for £10 10s.

The picture belongs to the Earl of Crewe.

Mr. Greville, having had a quarrel with his son, cut his portrait out of the picture and had a tripod inserted. Mr. Smart, the picture restorer, found the picture of the boy about 1862, made into a complete one by the addition of a background. The boy was then replaced in the original, and the tripod transferred to the background, making a curious looking picture, which has been kept as a relic of the incident. It was twice sold before it was ultimately replaced at Christie's, November 18, 1794, Lot 31 (Fulke Greville, owner), as "A Portrait of a Young Gentleman in the Character of Cupid," a half length, bought in. Again, May 30, 1806, Lot 79 (R. Fulke Greville, deceased, owner), as "Cupid in a Landscape," a graceful and pleasing picture, painted in rich harmonious tone of colour, bought by Woodburn for £78 15s.

The picture of the tripod belongs to the Earl of Crewe.

GREY, Lord.

Probably George Harry, Lord Grey, eldest son of Harry, 4th Earl of Stamford, born October 1, 1737; succeeded as 5th Earl in 1768; was created Earl of Warrington, May 22, 1796; married, 1763, Lady Henrietta Cavendish Bentinck, daughter of William, 2nd Duke of Portland. He died in 1819.

Sat in 1757. Paid for, July 15, 1757, Lord Grey, £12 12s.

✓ GREY, Jemima, Marchioness.

Daughter and heiress of John Campbell, Earl of Breadalbane, by Lady Amabel Grey, eldest daughter of Henry Grey, Earl of Kent; married, May 22, 1740, Philip, Viscount Royston, afterwards 2nd Earl of Hardwicke. She succeeded her grandfather, Henry, Duke of Kent, as Marchioness Grey, in June, 1740. She was the mother of Ladies Amabel and Jemima Yorke, afterwards Countess de Grey and Lady Grantham.

Sat in February, 1760, as Lady Grey.

Lady Grey paid for the portraits of her two daughters in 1761. Lady Grey's children, £84. See YORKE.

GREY, Children of Jemima, Marchioness. *See* YORKE.

GREY, Elizabeth, Lady, and Children.

Elizabeth, daughter of George Grey, of Southwick ; married, 1762, Sir Charles Grey, K.B., who was created Viscount Howick and Earl Grey, April 11, 1806. She had five sons and two daughters, and died May 26, 1822.

Sat in May, 1789, as "Lady Grey and children."

The children were probably the three younger ones : William, born 1777 ; Edward, born 1782 ; and Hannah, born 1785.

GREY, Sir Henry, Bart.

Eldest son of Sir Henry Grey, of Howick ; baptized November 15, 1722 ; succeeded January 11, 1764 ; M.P. for Northumberland in 1754 and 1762. His brother Charles was created Earl Grey in 1806. Died, unmarried, March 30, 1808, aged eighty-six.

Sat in 1757-58.

Sold at Greenwood's, April 15, 1796, Lot 43, for £8 8s., to Captain Walsh ; June 18, 1881, Lot 51 (Arnold, owner), Sir Harry Grey, Minister at Madrid, described as from the sale of the Marchioness of Thomond ; bought in for £12 12s.

A copy of Sir Henry Grey sold at Greenwood's, April 15, 1796, Lot 16, for £3 3s., to Cribb. Same day, Lot 20, Sir Henry Grey, £3 10s., to Pack.

GREY, Mr.

Sat in 1757-59. Paid for April 20, 1764, Mr. Grey, £15 15s.

Memo. : " 1757, Mr. and Mrs. Grey to finish.

" " " Copy, Mr. Grey."

GREY, Mrs.

Sat in 1757, 1758, and 1759. Paid for April 20, 1764, Mrs. Grey, £15 15s.



GRIFFIN, Colonel John.

John Griffin Whitwell, M.P. for Andover, having obtained from his aunt, the Countess of Portsmouth, in 1749, her share in the estate of Saffron Walden, co. Essex, assumed by Act of Parliament the surname and arms of Griffin, and having his claim admitted to the ancient Barony of Howard de Walden, was summoned to Parliament in 1784 as 4th Baron Howard de Walden, and created Baron Braybrooke, in the co. of Northampton, 1788. He married, first, 1749, Anne Mary, daughter of John, Baron Schutz; she died, August 18, 1764; and, secondly, June 11, 1765, Catherine, daughter of W. Clayton; she died, August 15, 1807. He was Field-Marshal, 1796, and died May 25, 1797.

Sat in June, 1755, and March, 1757.

GRIFFIN, Miss.

Sat in December, 1764.

GRIMSTON, James, afterwards 3rd Viscount, with HON. WILLIAM, JANE, and MARY GRIMSTON.

Three-quarter length, canvas 83 × 71 in., oblong.

James Bucknall Grimston, eldest son of James, 2nd Viscount Grimston; born May 9, 1747; succeeded his father as 3rd Viscount, December 31, 1773; married, July 28, 1774, Harriot, only child of Edward Walter, of Stalbridge, by Harriot, daughter of George, 5th Lord Forrester; created Baron Verulam, July 8, 1790, and died January 1, 1809.

The Hon. William Grimston, born June 23, 1750, took the name of Bucknall; married, February 3, 1783, Sophia, daughter and co-heiress of Richard Hoare, of Boreham (*see* MISS SOPHIA HOARE, *ante*, page 467); died April 25, 1814.

Hon. Jane Grimston, born September 10, 1748; married, October 6, 1774, Thomas Estcourt; died in 1829.

Hon. Mary Grimston, born May 28, 1753; married, April 3, 1777, William Hale; died April 9, 1846.

Family group of four figures in a landscape; on the extreme right in a white and gold dress and green cloak, stands the Hon. William Grimston, with a gun in his left hand, leaning on a pedestal and caressing a dog; beside him stands Lord Grimston in a red dress, with his left arm round his brother's shoulder, and a partridge in his right hand; on the left of the picture is standing the elder sister in a light dress and dark cloak; and next to her is seated the younger in a blue dress and red figured scarf, with a bunch of flowers on her lap.

Miss Grimston sat in May, 1767, April, 1768, and February, 1769. Mr. Grimston sat in August, 1767, and April, 1768. Mr. W. Grimston sat in January, 1769.

Paid for, 1767, Lady Grimstone, £50, and May 4, 1769, Lady Grimstone, £50, and August 23, 1770, Lady Grimstone, £105.

Lady Grimston, their mother, died August, 1778, aged sixty-one.

EXHIBITED.

National Portrait Exhibition, 1868, No. 827, }
Royal Academy, 1884, No. 206, } by the Earl of Verulam.

Note to the 1769 'sitting of Mr. W. Grimston: "To be finished, framed, and packed up."

The picture belongs to the Earl of Verulam at Gorhambury.

GRIMSTON, Mrs.

Sat in December, 1757, as Mrs. Grimston.

Probably the wife of George Grimston (a brother of James, 2nd Viscount Grimston, who succeeded in October, 1756). He married Miss Clover in April, 1744.

GRIMSTON, Miss.

Probably Jane, eldest daughter of the 2nd Viscount, born in 1748; married, 1774, Thomas Estcourt.

Sat in December, 1757.

GROSVENOR, Sir Richard.

Created Baron Grosvenor of Eaton, co. Palatine of Chester, on April 8, 1761, and advanced to the dignity of Viscount Belgrave and Earl Grosvenor, July 8, 1784; died August, 1802.

Head size; full face; in uniform; short hair parted in the centre.

Walpole writes to Mann, March 17, 1761: "The new peers, Earl Talbot and Earl of Delawar; Mr. Spencer, Lord Viscount Spencer; Sir Richard Grosvenor, a Viscount or Baron, I don't know which, nor does he; for yesterday, when he should have kissed hands, he was gone to Newmarket to see the trial of a horse race."

"Sir Richard Grosvenor combined love of the arts with his taste for the turf. He was a picture buyer, the purchaser of Sir Luke Schaub's 'Sigismunda,' in rivalry of which, only the year before, Hogarth had painted his 'Sigismunda' for Sir Richard, who deeply hurt the feelings of the painter by declining the picture."—TOM TAYLOR, vol. i., p. 186.

Sat in July, 1759, and February, 1760, as Sir Richard Grosvenor. Paid for, 1767, Lord Grosvenor, £26 5s.

EXHIBITED.

Suffolk Street, 1834, No. 161, by W. Nicol.

Sold at Christie's, Caleb Whitefoord's sale, May 4, 1810, Lot 88, described as the late Lord Grosvenor, for £3 13s. 6d., to Pierson, and a small portrait, February 2, 1839, Lot 63, was bought in by the owner (Nicol), for £1 10s.

ENGRAVED.

H. R. Cook, 1808, $3\frac{1}{2} \times 2\frac{3}{4}$ in.

Richard, Earl Grosvenor. Head size ; full face ; in uniform ; short hair parted in centre. Memo. by E. Scriven, the engraver, in the British Museum :

"The account of this portrait is that it was done from the original of Sir J. Reynolds, in the possession of Caleb Whitefoord, lent to the engraver at the time through the intervention of Mr. Northcote, and by whom the picture was known. This statement was made to me by the engraver himself, who has not had an impression of the plate for many years (Edwd. Scriven, 1837)."

GROTE, Andrew.

Head size, canvas 30 × 24 in.

Andrew Grote, of Bremen, settled in England about 1730 as a merchant, and about 1758 he established the London banking house of Grote, Prescott and Co. He was the grandfather of George Grote, the historian of Greece. Died December 8, 1788.

Full face ; white powdered tie-wig and crimson coat.

Sat in 1784. Paid for, April, 1783, Mr. Groote, £52 10s.

The picture now hangs in the bank parlour of Prescott's bank (formerly Prescott and Grote), 50, Cornhill.

A replica was left to his daughter, who married Rear-Admiral Charles Stirling, whose son, also Charles Stirling, left it to his daughter, Mrs. Barnett, of Stratton Park, Biggleswade, the present owner.

GROTE, Mrs.

Head size, canvas 30 × 24 in.

Formerly Miss Charlotte Culverden.

Three-quarter face ; large black flat-trimmed hat with lace edge, and large bunch of black ribbons in bows forming the crown of the hat ; white powdered hair ; white lace collar and front, with black dress.

Sat in 1784. Paid for, April, 1783, Mrs. Groote, £52 10s.

The picture is in the possession of Mrs. Alexandrina Mayor, whose maiden name was Grote, at Queensgate House, Kingston Hill.

Mrs. Barnett, of Stratton Park, Biggleswade, has two miniatures by Engleheart of Mrs. Grote and her husband copied from these pictures.

GROVES, Mr.

Sat in 1755.

GROVES, Mrs.

Sat in 1755.

GUERNSEY, Heneage, Lord.

Heneage Finch, son of the 3rd Earl of Aylesford; born July 15, 1751; became 4th Earl, May 9, 1777; died October 20, 1812.

Pocket-book for 1776 missing. Paid for, July, 1776, Lord Guernsey, £36 15s. See AYLESFORD, *ante*, page 39.

GUILFORD, Francis, Earl of.

Three-quarter length, canvas 50 × 40 in.

Francis North, 3rd Baron Guilford; born 1704; succeeded in 1734 as 7th Lord North; created Earl of Guilford, April 3, 1752; married, first, on June 16, 1728, Lady Lucy Montagu, daughter of George, Earl of Halifax, who died in 1734; secondly, in January, 1736, Elizabeth, daughter of Sir Arthur Kaye and relict of Viscount Lewisham, eldest son of the Earl of Dartmouth; and thirdly, June 13, 1751, Catherine, daughter and co-heiress of Sir Robert Furnese, Bart., and widow of Lewis, Earl of Rockingham. The Earl of Guilford died August 4, 1790.

Standing; in brown coat and waistcoat, with gilt buttons; his hand in his waistcoat.

Sat in March, 1757.

The picture belongs to the Earl of Dartmouth.

GUILFORD, Catherine, Countess of.

Catherine, daughter and co-heiress of Sir Robert Furnese, Bart.; married, first, Lewis Watson, 2nd Earl of Rockingham, and secondly, Francis, 1st Earl of Guilford, June 13, 1751, as his third wife; she died December, 1776.

Sat in July, 1762, and February, 1764. Paid for, March 11, 1763, Lady Guildford, £21, and September 13, 1764, Lady Guildford, £21.

GUILFORD, Frederick, 2nd Earl of, when Lord North.

Half length, canvas 30 × 25 in.

Full face, looking to the right; wearing a wig; in a brown coat and white neckcloth.

The picture belongs to Lord Leconfield, and is No. 189 in the Petworth catalogue. See NORTH, page 694.

GUILFORD, Miss.

Catherine Anne, daughter of the 2nd Earl; born 1760; married, 1789, the Rt. Hon. Sylvester Douglas, Lord Glenbervie; died 1817.

Sat in July, 1762, as Miss Guilford?

It is very doubtful who this portrait represents. The Lady Guilford who sat in the same month was undoubtedly the third wife of the 1st Earl, but she had no children. She had three stepdaughters, the Ladies Louisa, Frances, and Charlotte North, daughters of the 1st Earl by his second wife; so the only child she could have taken was the daughter of her stepson, Lord North, and the query that the artist has placed against the name shows that he was in doubt himself as to her surname. It should most probably have been Miss Catherine Anne North, eldest daughter of Lord North, born February 16, 1760, married, 1789, Rt. Hon. Sylvester Douglas, Lord Glenbervie.

↳ **GUISE, General.**

Head size, canvas 29 × 24½ in.

Governor of Berwick, 1753.

Sat in June, 1755, and December, 1757. Paid, March 1, 1763, Mr. Parker, exchange of a picture and a frame for Gen. Guise, £10 10s.

Memo., January, 1757: "Sent home General Guise."

Celebrated for drawing the long bow; an eccentric but very brave officer, who served in the disastrous expedition to Carthage. He was a picture collector, and left a collection (a very poor one) to Christ Church, Oxford. Walpole to Mann, 1742, gives anecdotes of him.

The Rev. W. Warner, of Christ Church, Oxford, writes, November 22, 1898: "The portrait was not one of the pictures which General Guise bequeathed. His will was made on April 26, 1760, and proved on June 17, 1765. He died in May or early in June, 1765. There was a lawsuit about the pictures decided in the Court of Chancery on February 6, 1767."

The picture was given by the Earl of Morley to Christ Church College, Oxford; it now hangs in the College Library.

GUNNING, Miss Elizabeth. See *DUCHESS OF HAMILTON*, p. 421.

↳ **GUNNING, The Two Misses.**

In a landscape.

Bought in at Christie's, February 7, 1852, Lot 208, as Portraits of the two Miss Gunnings in a landscape, very elegant, by the owner, Smart of Ipswich, for £15 15s.; again, February 10, 1854, Lot 53, for £5 10s. Sold in the same rooms, February 5, 1859, Lot 40 (Smart, owner), for £2 2s., to Waters. There is no record of this picture having been painted by Reynolds.

GUNNING, Miss, and her Brother.

Members of General Gunning's family.

"A portrait of a young lady and her brother, exhibited at the Royal Academy in 1788, No. 226, was described by Walpole as Miss Gunning, Maid of Honour."—COTTON, 1856, p. 173.

This picture was, however, with more probability, described by others as Miss Gideon and her brother. See *ante*, p. 361. Tom Taylor calls it "Miss Gideon and her brother," vol. ii., p. 516.

GWATKIN, Robert Lovell.

Half length, canvas 30 × 25 in.

Of Killiow, in Kea, co. Cornwall; born 1757. He was educated at St. John's College, Cambridge, and graduated in 1778. He almost rebuilt Killiow, making it into a fine mansion. He married, January, 1781, Theophila, daughter of John Palmer, of Torrington, in the county of Devon, and niece of Sir Joshua Reynolds. He was sheriff of Cornwall in 1789, and died at Plymouth, April 5, 1843, in the eighty-seventh year of his age.

Three-quarter face; in red coat, with lace tie; powdered wig.

Sat in November, 1781.

EXHIBITED.

Grosvenor, 1884, No. 80, by Mrs. Gwatkin.

ENGRAVED.

G. H. Every, 1864, $4\frac{3}{4} \times 4$ in.

The picture was presented to his niece on her marriage, and belonged in 1864 to John Reynolds Gwatkin, and is now owned by R. G. Gwatkin, of The Manor House, Potterne, Devizes.

"On the fear of an invasion in 1779, Mr. Gwatkin, at the beginning of September, marched with John Vivian and John Beauchamp at the head of the Gwennap division of Cornish miners, who came up 600 strong, at the expense of the county gentlemen, to strengthen the garrison of Plymouth."—TOM TAYLOR, vol. ii., p. 274.

GWATKIN, Mrs. Robert Lovell.

Half length, canvas 30 × 25 in.

"Offie," second daughter of John Palmer, of Torrington, and Mary Reynolds, sister of Sir Joshua, and the favourite of Dr. Johnson and Edmund Burke, was born May 15, 1757. In 1770 she came to London with her uncle, and, together with her elder sister Mary, resided with him until her marriage with Robert Lovell Gwatkin in January, 1781. During this time Offie sat to Sir Joshua for many of his fancy subjects. She died July 5, 1848. At his decease Sir Joshua Reynolds left her a bequest of £10,000. Two interesting letters from Sir Joshua and Burke on her marriage are to be found in Tom Taylor, vol. ii., pp. 318, 319.

Seated to right; hair powdered; black drapery; blue and white head-dress; low neck with lace in front.

Sat in November, 1781, as Mrs. Gwatkin ("Offy").

EXHIBITED.

Suffolk Street, 1832, No. 72, as "Portrait of a Lady," by Mrs. Gwatkin. National Portrait Exhibition, 1867, No. 563, by John Reynolds Gwatkin. Grosvenor, 1884, No. 84, by Mrs. Gwatkin.

ENGRAVED.

J. Scott, 1868, $4\frac{7}{8} \times 4$ in.

Underneath this picture is the original, the one of "Offie," painted in 1776, and engraved by J. R. Smith; it was repainted after her marriage.

Presented by Sir Joshua to her on her marriage with R. L. Gwatkin. It now belongs to R. G. Gwatkin, of The Manor House, Potterne, Devizes.

A copy by Miss Frances Reynolds was sold at Christie's, July 4, 1874, Lot 82, for Miss Emily Palmer and R. N. Howard, for £100 16s., to White, and a replica, Lot 87, 29×24 in., £173 5s., to George Woodhouse Currie, who exhibited it at the Grosvenor in 1884, No. 17.

"Miss Theophila Palmer, Sir Joshua's niece, recently married to Robert Lovell Gwatkin, being then in her twentieth year. A very beautiful portrait of this lady, painted by Sir Joshua on her marriage, is now in the possession of her daughter, Miss Gwatkin, of Princess Square, Plymouth. It was probably painted in this year, as there is an engraving of it by J. R. Smith dated 1777. The flesh tints are very delicate and carefully painted, but the drapery being loaded with colour is much cracked."—COTTON, 1856, p. 130.

See PALMER, page 725.

GWATKIN, Mrs. Robert Lovell.

The Rev. Alfred Cooper, of 21, Upper Rock Gardens, Brighton, had a replica differing from the last portrait.

GWATKIN, Miss Theophila.

Three-quarter length, canvas 30×25 in.

As "Simplicity."

Daughter of Robert Lovell Gwatkin and his wife, Theophila Palmer; born in 1782. She was painted as "Simplicity" when seven years old. She went to India to her married brother, Edward Gwatkin, who was then stationed at Meerut; there she married, January 20, 1816, R. Lowther, of the Indian Civil Service. She died without issue in 1844.

A girl sitting; head turned to the right; face in profile, in a lace cap; white dress; black sash; her hands lying in her lap, the fingers all interlaced and turned upwards.

Exhibited at the Royal Academy in 1789, No. 92, as a portrait of a young lady.

"Miss Gwatkin, 'Simplicity'; pretty; hands bad."—W.

St. James's Chronicle, 1789: "No. 92, Miss Gwatkin, a relation of Sir Joshua's, is a charming picture; the colouring is clear and the simplicity of the action is beautiful."

EXHIBITED.

British Institution, 1823, No. 26, by R. Lovell Gwatkin.

When this picture was exhibited at the British Institution in 1823 it was copied by the following artists: Full size (30×25 in.) by Shepperson, Smart,

Pyne, Markes, Fowler, Cunliffe, Drummond, sen., Solomon, and Sargeant ; smaller by Green, Rochard, Harriott Pidding, and Davis ; and in crayons by Miss Kearsley, Miss Leslie (full size), and Miss Drummond (full size) ; in miniature by Miss Mascall, Miss Adams, Miss Jones, and Miss M. A. Sharpe.

ENGRAVED.

F. Bartolozzi, R.A., 1789, $8 \times 6\frac{1}{4}$ in.

S. W. Reynolds, $4\frac{1}{4} \times 3\frac{7}{8}$ in.

Samuel Cousins, R.A., 1874, $13\frac{3}{4} \times 11\frac{1}{4}$ in.

James Faed, 1875, 13×11 in.

Open letter proof, by Bartolozzi (Lucca Collection), sold at Christie's in 1892 for £12 1s. 6d.

The picture was left by R. L. Gwatkin to his second son, John Gwatkin. On his death it came to his three daughters in equal shares, and was sold to the late Baron Ferdinand de Rothschild.

Miss Gwatkin as "Simplicity." Sketch for the large picture. Three-quarters length ; as a girl, sitting ; inscribed "Simplicity ;" head turned to right ; face in profile ; in a lace cap ; white dress ; black sash ; her hands in her lap, fingers turned upwards, 8×7 in. Exhibited in the Grosvenor, 1884, No. 12, by E. F. Watson.

GWATKIN, Miss Theophila.

Three-quarter length, canvas 30×25 in.

As "Simplicity."

Seated, head turned to the right ; face in profile ; in a white dress and blue sash ; hands folded in lap, holding flowers ; landscape background.

The effect of the little delicate fingers all turned up was not pleasing to some. Mary Palmer said they "looked like a little dish of prawns." The result of such criticism was that in this picture Sir Joshua put a little spray of flowers in her hands.

EXHIBITED.

Royal Academy, 1880, No. 116, by Mrs. F. C. Aylmer.

This is probably the one bought in at Christie's, June 13, 1859, Lot 210, by the owner, Mrs. St. John, for £210. It was described as never having been out of the possession of the family.

"Mrs. Gwatkin died at the advanced age of ninety-one on the 4th of July, 1848, while on a visit to her daughter, Mrs. Beauchamp St. John, at Ideford Rectory, Devonshire."—COTTON, 1856, p. 189.

Sold at Christie's, December 6, 1884, Lot 244, as "Simplicity" (William Russell, owner), for £168, to T. Agnew and Sons, from whom it passed to Lord Tweedmouth.

The picture is in the possession of Lord Tweedmouth, at Brook House, Park Lane.

GWATKIN, Miss Theophila.

Replica.

EXHIBITED.

International Exhibition, 1862, No. 39, by B. Gibbons.

GWATKIN, Miss Theophila.

Replica.

Described as a girl with flowers, engraved under the title of *Simplicity*, was bought in at Christie's, July 5, 1845, Lot 105, by the owner, Denny, of 40, Mornington Place, for £8 8s. It was again as "*Simplicity*" bought in at Christie's, June 19, 1852, Lot 20, by the owner, Denis, for £189. The following is the description given in the catalogue :

"This is the second picture which the artist painted of this beautiful subject, the first being that of Miss Gwatkin, his grand-niece. The present picture was painted for Addis Archer, of Plympton, in Devonshire, and remained in his possession during his lifetime, after which it passed into the possession of a lady at Coffleet, near Plympton, who is the present proprietor. It was engraved in the folio set of Sir Joshua's works while in Mr. Archer's possession, and by mistake is called Miss Gwatkin, but the portrait of the last is quite a different character, and does not in countenance resemble that which is engraved. The subject is the same, but with a difference in the background. Sir Joshua painted the subject three times, all of which vary in the background. The drawing for this picture was made in the house of Mr. Archer, who would not permit the picture itself to go out of his possession."

It would seem that this picture is a very early work, as the portrait of Mr. Archer, painted before Reynolds went to Italy, was bought in at the same sale in 1845 ; and, if so, how can it be the *second* picture to one painted in 1789? The description is full of palpable errors, which can only be cleared up when the picture sold in 1852 is discovered.

Tom Taylor, vol. ii., p. 537 : "Mrs. Lane, the possessor of a fancy picture repeated from this (the original) portrait, claims the title of '*Simplicity*' for her picture exclusively. In it the face is prettier than the little girl's. It was painted for Mr. Archer, of Layham, near Plymouth."

It is somewhat coincident that the portrait of Miss Archer, sold May 3, 1845, two months before the girl with flowers, should have belonged to Lane. See *ante*, p. 28.

A beautiful sketch in crayons of Miss Gwatkin has recently been purchased by Francis Harvey, of St. James's Street, from Mrs. Steele, a member of the Reynolds family.

GWILT, Mr.

Sat in November, 1759, as Mr. Gwilt. Paid for, 1760, Mr. Gwelt, £21 ;
and in 1760, Mr. Gwelt, second picture, £21.

GWYN, Mrs. *See* MISS MARY HORNECK.

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